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SET, COSTUME AND LIGHTING DESIGN FOR BURIED CHILD

by

(C) JASPER VON MEERHEIMB

A THESIS

SUBMITTED TO THE FACULTY OF GRADUATE STUDIES AND RESEARCH

IN PARTIAL FULFILMENT OF THE REQUIREMENTS FOR THE DEGREE

OF

MASTER OF FINE ARTS

IN DESIGN

DEPARTMENT OF DRAMA

EDMONTON, ALBERTA

FALL, 1983

THE UNIVERSITY OF ALBERTA

RELEASE FORM

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DEGREE: MASTER OF FINE ARTS; DESIGN

1983

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FACULTY OF GRADUATE STUDIES AND RESEARCH

The undersigned certify that they have read, viewed, and recommend to the Faculty of Graduate Studies and Research, for acceptance, the thesis designs of a production of Buried Child by Sam Shepard submitted by JASPER VON MEERHEIMB in partial fulfilment of the requirements for the degree of M.F.A. in Design.

Supervisor

Committee Member

Committee Member

Committee Member

6th May 1983.

Date

University of Alberta

THESIS PROPOSAL

Set, Costume and Lighting Design

for Buried Child

Submitted by

Jasper von Meerheimb

in partial fulfillment of

the requirements for

the degree of

Master of Fine Arts

in Design

April 13, 1983

(ABSTRACT)

A two year Graduate Program in Theatre Design culminates in a thesis project. It requires set, costume and lighting designs to be produced and the process recorded by the designer. It is my goal to conduct in a professional manner a conception and actualization of designs for Buried Child, a play written by contemporary American playwright, Sam Shepard.

This production will open May 2nd, 1983 and run for six days at the University of Alberta's STUDIO THEATRE. On May 5th shall be an oral examination conducted by a select thesis committee. A compilation of notes, resource material and personal thoughts regarding the design process will be presented to the Graduate Faculty, U. of A. and available to the thesis committee by July 1st, 1983.

A Graduate Thesis Committee has been chosen consisting of two Department of Drama faculty members, Dr. James McTeague and Professor Gloria Perks, and one external participant, Professor John Freeman of the Department of Art and Design, U. of A. A thesis advisor is Professor Brian Currah of the Department of Drama, Design division.

Buried Child concerns an American family on a farm in the American mid-west. During a forgotten grandson's unexpected visit back home the family reveals a dark, unpleasant secret. An unusual combination of explosive characters dwelling within a static storyline exposes raw nerves degenerated by carelessness. Wrapped within the lives of these people is a regenerative ideal perpetuated by a perverse mythology.

I, Jasper von Meerheimb, have chosen to see the play as a coalition, existing in an environment once stable and secure that now rests on a

rotting foundation. Metaphorically and concretely a situation has supersceded its own understanding. My approach will be to realize a presentational forum, establish its place and direction and generate interest. Together with the director, Sherry Wells, I hope to create a theatrical experience worthy of attention and contemplation.

A major obstacle is to find a balance of style. Sam Shepard has cropped at literal representation of reality and devised a world in which history and a natural order have become distorted. It is this designer's responsibility to achieve an aesthetic whole integrating the play into a visually coherent totality. Influential in a shaping of the design will be the director, actors and technicians and the production budget.

In conclusion I propose a thesis to further an exploration of design for the theatre. It shall explore limitations and opportunities for creativity in an actual, specific production. My objective is a complete design incorporating lights, costumes and set.

April 13, 1983

ACKNOWLEDGEMENTS

Many are thanked who contributed personally and professionally to my education. Special acknowledgements I shall like to extend to those I feel particularily indebted to in this project: Brian Currah and David Lovett who instructed with wit and passion; my thesis committee for their faith and considerations; our office staff who was always available for rereads, advice, paper clips and photocopying; my family and friends who have witnessed my adventure; the University of Alberta for providing an opportunity.

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I

Setting, costuming, lighting and advertising designs for Buried Child are presented and recorded in this thesis project. An initial proposal acts as an abstract of intents and purposes. Then a first section outlines the various design elements and is followed by a summary of post-production thoughts. A second section catalogues working material: log, photographs, resources, plans and schedules, and concludes with a vita of the designer.

Concept

The play is seen in this production by this designer as a socio-political drama, concerning anxieties of a society in confrontation. An internal dichotomy of interests retards progress and eventually revolution usurps power. Because of a human resistance to change, an unkind tension perpetuates itself.

Mutually the director, Sherry Wells, and I decided upon a stylistic anomoly, American Gothic. Its provincialism aspiring to enlightenment suited goals. This manner of thought is not unlike a medieval ruthlessness and is akin to despair at its most introverted moments. Grant Wood (1889 - 1975), American painter of rural innocence, evoked, for us, especial images of naive simplicity.

A photo-montage entitled, The Royal Baby Di Di, by Alfred Gescheidt and Franz Schubert's Serenade in D, 957 No 4, conducted by Arthur Fiedler, provided points of departure. The montage, a perverse juxtaposition of the revered Princess Diana and the infantile, offers a cruel joke to one's curiosity. Schubert may not be as disquieting but his symphonic song has a lyrical melody

undermined by tragic undertones. Haunting and searching, it oddly has a Country and Western flavour making it particularily partial to the mood of this play. Both works were kept close at hand when an abstraction of thought or feeling was needed.

Setting

A mutated world struggling with its own weaknesses is at the core of Buried Child. Dramatized by real and unreal emotions conflicting tendencies battle in an unsympathetic environment. The story, essentially epic in form, best reveals itself as a gamble of forces. A multi-faceted structure was chosen that simultaneously incorporated success and failure.

Exterior and interior of an antiquated house have been grafted together conspicuously. An unusual relationship made precarious by placing a central axis obliquely to the audience and inclining the floor six degrees. A porch rests centre stage, quiet and removed. Soiled and disintegrated, a once noble home is now a charicature with saging roofs, gaping walls, tired furniture and fading colour. But a willingness to expose what is private maintains an audacious vitality: sexual, internal and vulnerable.

Sam Shepard's description for a floorplan was used as a basic format, with a change made to the main entry. Most of the walls, some from stock, were built as television flats: canvas covered masonite. The floor was assembled from stock platforms and specially cut pieces to fit odd corners and spaces. Covered with masonite a hollow echo from beneath the floor was reduced. As well this provided a smooth

painting surface.

The set was faithfully built from the designs. Both detailed plans and a finished painted model were available to the shop. Some changes were made during production: doors had to be reduced to common size because of a stock restriction; the exterior section at stage left was changed to compensate for measurements altered somewhere, unknown, in the set; the offset angle of the downstage roof did not achieve an acuteness it had in the model. A bin for Vince to smash bottles into was built onto the back of the upstage porch wall.

Elm tree profiles were made of erosion cloth with canvas appliqued to suggest branches and fabric leaves for fuller texture. The front door had an oval window made by glueing canvas and ethefoam onto a glass already in the door. Venetian blinds found on campus were cut to size. Shingles on the gable skirt were cardboard and came from a local scene shop, Theatre Arts; roof shakes were cut from masonite; exterior side walls were of masonite covered in canvas with ridges made to simulate edges of siding. Traditional powder paints were used for extra richness. These paints recede in shadow and sparkle when lit. Only the floor was glazed to affix paint and reduce overall tonal intensity. The central window, facing outdoors, had a rain effect created with strips of clear plastic secured at top and bottom which reflected light when a fan circulated air around them. Dressing was collected from props. It added special interest at the entrance, around the stove, inside the kitchen

reveal and downstage left on and under the side table.

Special attention was given to creating an overall sense of deprivation. Everything needed to be aged. Door trims, floor boards and upholstery all shared a common want of care.

Costuming

People in this play are portrayed with immediate concerns, ie. histories are vague and relatively unimportant. Thus also, personal detail has been minimalized in the clothing. Much like a Commedia or a Melodrama characters present a common, identifiable type. Buried Child explores the dynamics or lack of dynamics in a society of limited individual expression.

A stylistic stretching emphasized a temporal vagrancy. The farm milieu easily facilitated an eclectic approach, for it in itself can be irrespective of fashion. The costumes roughly span fifty years: from 1930, when Halie first began dating, to 1980, the present. Shelly and Vince have been most contemporary in style while Halie's yellow dress is retrospective of the 1950's 'new look' and her mourning dress reminiscent of a coy but prim late 1920's. Vince incorporates images of an all-American hero styled in the colours of the American flag: cowboy boots, sweatshirt, western shirt, jeans, windbreaker and motorcycle glasses. As strong an accomplise as Shelly may be she is vulnerable when she departs from her fur coat. Dodge, Tilden and Bradley have an occupational status: farmer, janitor and gardener. Father Dewis, in traditional minister's dress, personifies obedience and restraint.

A fine resource book has been one titled, In This Proud Land. During 1935 - 43, in the great Depression, the historical section of the Farm Security Administration in the United States conducted a photo-documentation of its farm resettlement project. The pictures illustrate moments of hope and despair as they were observed in the lives of, as the back cover describes, "common people in uncommon times."

Studio Theatre costume stock supplied most of the items except: Tilden's green shirt with shoulder paddings was built by the costume shop; Vince's boots and glasses, Shelly's top and shoes and Halie's shoes were purchased; the Citadel Theatre loaned a fur coat and overalls. Vince's and Shelly's jeans and Halie's gloves were provided by the actors. Halie's yellow dress was made and her black mourning dress rebuilt from a basic, stock piece.

The costume drawings are rendered in watercolour and coloured pencils on a dusty-grey pastel paper (32 cm x 49.5 cm) and drymounted onto black photographic card. Pencil drawing was done before drymounting and the water colour applied after so the paper did not wrinkle. A colour palette was chosen from a Thomas Hart Benton painting for its coarse, volatile range more acidic than the set. Paintings of El Greco were sighted for Mannerist gestures, proportions and expressions that are empathetic but have a controlled distance.

A foot harness was designed and made by props for Bradley. It was used in Act III to secure his leg while crawling on the floor. Two pairs of pants were needed because he used his normal pant size

when walking on his own leg and a larger size when employing the harness. A mud bath was arranged in the wings for Shelly and Tilden, to apply progressively to their costumes. Actors did their own makeup. Shelly's hair was given a perm to add body; Dodge had his cut to a one cm length; Halie's needed to be straightened for it had been tightly permed.

Lighting

Designing the lighting for Buried Child was a relatively short while intense process. Not until the director had finished blocking was it possible to fully determine our needs. The script defines time of day and location concretely but it was up to the director and the designer to establish qualities of light. The first two acts show gloom and oppression and the third act is bright and initially optimistic. It was not important to saturate the set with colour to establish an unusual world: A choice was made to undulate the space three dimensionally by contrast of dark and light areas. Varying intensities contracted or expanded the space and built rhythmns as actors passed through it.

Focal areas were identified with particular characters: Dodge on the couch, Halie at the staircase and Shelly along the front and stage right edge of the stage. A hierarchy of territorial concerns were thus established that created tensions as characters moved from one to another. To sculpt the actors, side-front and top lighting was used extensively. Backlighting, where possible, brought sillhouettes forward. Front lighting was kept very low and the

overall intensity dim to suggest a realistic, dank interior and a murky atmosphere. Specials were added downstage right for Tilden's and Vince's monologues, downstage left for scenes with Shelly and Tilden and on the bottom of the steps for the rape scene. Texture was added by overlaying, from different angles, instruments with gobbos. A ripple in the light quality was especially useful in less primary, nebulous areas.

In the final scene of Act III the light is to be otherworldly. After Vince's entrance through the screen, gobbos are gradually added and the general intensity brought down. At Tilden's entrance a complete alteration in the quality of light has occured, presetting a surreal occurance. Strong greens, yellows and a blue break up the stage as Tilden and the baby move to the staircase. From stage right to stage left lights are taken out until only the staircase illuminates the actor. As he exits lights fade to black.

Two onstage practical lamps and four unseen sources were used to motivate light. The unseen sources are ceiling lamps in the stairwell, stage right entry, porch and landing outside of the porch door. Practicals were functional and controlled by the lighting operator as was the television and the razor outlet. Exterior sunlight motivated light through the windows as was primarily used in Act III, daytime.

The cyclorama was used in the first Act to project a clouded sky upon and in the other two Acts to first suggest an evening and later a bright sky. Oblique streaks and horizontal, scattered clouds

suggested an overcast raining day in Act I. Blue and Magenta footlights for Act II evening and in Act III scoops and footlights were used. The cyc was spray painted to make an 'envelope': a dark blue and grey edge was applied over an emerald green base. In the center turquoise, pink and yellow were used to highlight. The total effect was one of great distance.

Downstage of the cyclorama were elm tree profiles. They maintained a looming prescence which was only broken for Act III when light from the bright cyc would break through the openings in the erosion cloth. Curiously this heightened a sense of the artificial. Gobbos with light green gel lit the profiles from the rear and dark green gel lit from the front. Exterior walls were limited to a few instruments which added texture, more than indicating change of weather or time of day. At stage right rim lighting was added in a saturated blue and green to activate this very dark but visible area.

Four warmers are used: one preset, two entre-acts and another after the curtain call. The house opened at twenty minutes to 'curtain' and seated on the stage was Dodge in very low intensity light. Act lights came up at eight pm. A rhythmn was sustained throughout the show that was first established with the timing of the Act lights. It was slow but perceptible. Only at the end of Act III did the pattern accelerate. The first entre-act between Act I and Act II retained an exterior shell of the house while the interior went dark. (Actors requested that the cyc lights be taken out so their sillhouettes could not be seen while exiting.) The

second entre-act highlighted isolated elements of the set. A post-show warmer maintained highlights on the set.

Sound

Co-ordinated by the director, it made use of recorded rain sound for the first two acts, bird twitterings on Act III opening and music between acts and after the show. Sherry chose music from contemporary Rock and Country and Western sources.

Props

What could not be found in stock was attained from outside the department: corn with husks bought in the fall and stored in a cooler; carrots purchased locally; an artificial leg borrowed from the University Hospital Prosthetics department; yellow roses loaned courtesy of a local florist warehouse; hair clippers brought by the designer; a tiered side table borrowed from relations of Ms. Connie Massing.

A sofa circa 1945 was built from one about ten years older. It was given wings of plywood and foam on either side and then re-upholstered in a maroon colour. Breaking it down with complementary shades of green darkened its recesses. Front leg blocks were raised to compensate for the raked stage.

Lamps were assembled from stock prop pieces and inside blinds made with strips of wood refuse. A television was borrowed from the Fine Arts Centre and covered with painted masonite.

A wrapped dead baby is scripted to be tattered and muddy. A plastic doll was used and draped in cheesecloth, then the cloth was shredded and broken down. Long tatters designed to make the shape

more poetic were considered too artistic by the director and thus deleted.

Poster

A black and white advertisement was designed to be used on a 56 cm x 67 cm communal format poster (fifteen other advertisements shared the space). For emotional impact an FSA photograph by Russell Lee, of an adult with a child in its arms, was rendered in an abstract, quasi-expressionist manner. The titles and copy are hand lettered.

The final print had 1.5 cm of white added to either side by the printer to compensate for his format change.

Conclusion

Upon reflection the experience seemed well-rounded and complete. I feel generally positive, for any hesitations are minor and concern aspects of the process which will become clarified in future projects. An important achievement has been an understanding of a design's 'personality'. By exposing irregularities and imbueing a tactile quality the design for this show gained its humanity. An initial severity, luxurious but lacking in passion, eventually evidenced a pathos that could draw nearer a personal intimacy. Lighting helped to condition it and the costumes strategically shaped an internal, complementary antagonism.

The set was monumental, possibly too much, but I believe it was never sentimental nor overbearing. As it related to the theatre environment it immediately commanded attention in a manner not authoritative but rather anarchistic. It defied an established context and resisted static centralization.

Dialogue between director and designer could have been made initially more concrete when discussing lighting. Examples of light in photographs, paintings, three dimensional objects, etc aid to clarify a common aesthetic. If more funds were available to costumes they may have been constructed to emphasize textured shadows. This might be done by painting directly onto the garments and using greater contrasts.

The first and last scenes were awkward to control. Had I a fuller perspective of the playwright I might have established his

specific intentions. A portfolio of sources related to a playwright is invaluable support together with one's intuition.

This play explores an interrelationship of troubled, disfigured psyches. With wit and a double-edged sensibility Sam Shepard exhibits an ugly aspect of mankind. He disloges an irrationality to torture our conventional reason. It was my want as designer in this production to create a less nihilistic and more constructive experience. I feel Sherry Wells and I worked not to compromise responses but to reveal and unmask a violence we observed in the script and in our imaginations. With this understanding I am pleased.

PH #A MODEL

PH #B SET

COSTUME RENDERINGS

PH #C DODGE

PH #D HALIE ACT I

PH #E HALIE ACT III

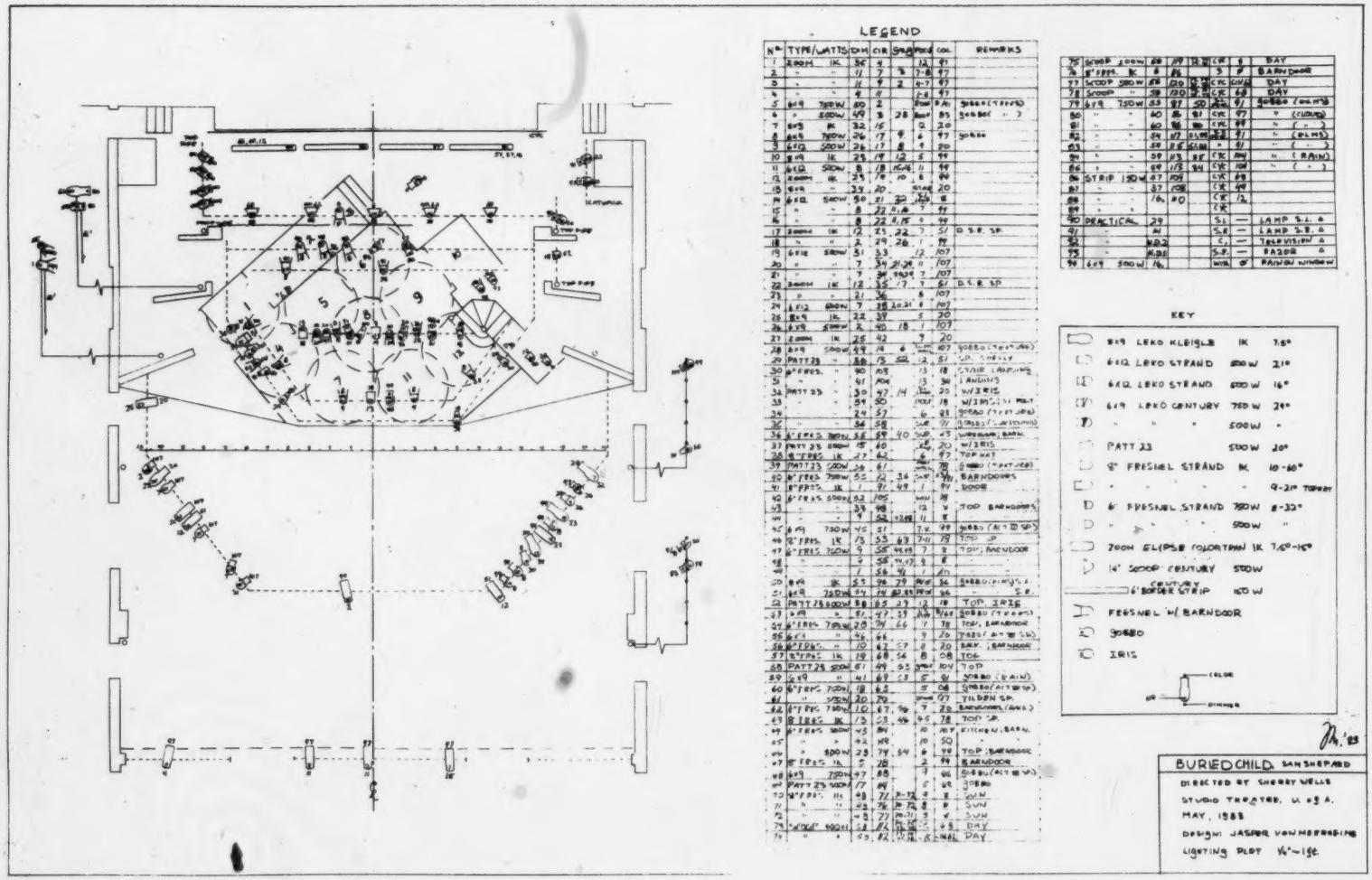
PH #F TILDEN

PH #G BRADLEY

PH #H VINCE

PH #I SHELLY

PH #J FATHER DEWIS



LEGEND

No.	TYPE/WATTS	DIM	CIR	SHUTTER	COL	REMARKS
1	2000M IK	36	4		12,	41
2	" "	11	7	3	7-8	97
3	" "	11	9	2	6-7	97
4	" "	4	11		1-8	97
5	6x9 750W	60	2		Pink	96 96 (TOP)
6	" 500W	49	3	28	Blue	95 96 BC (")
7	6x9 IK	32	15		12	20
8	6x9 750W	26	17	9	6	97 96
9	6x12 500W	26	17	8	4	20
10	8x9 IK	25	19	12	5	99
11	6x12 500W	8	18	10	11	99
12	6"FRES IK	25	19	10	8	94
13	8x9 "	39	20	"	20	
14	6x12 500W	50	21	32	6	
15	" "	8	22	21	7	97
16	" "	8	22	4/15	9	99
17	2000M IK	12	23	22	7	51 D.S.R. SP.
18	" "	2	24	26	1	97
19	6x12 500W	51	33		12	107
20	" "	7	34	29	11	107
21	" "	7	34	30	7	107
22	2000M IK	12	35	17	7	51 D.S.R. SP.
23	" "	2	36		6	107
24	6x12 500W	7	38	20	1	107
25	8x9 IK	22	39		5	20
26	6x9 500W	2	40	18	1	107
27	2000M IK	25	42		9	20
28	6x9 500W	49	14	6	Amber	107 96BO (TOP/BC)
29	PATT 23 "	38	15	52	12	51 UP, SHELF
30	6"FRES. "	10	103		13	18 STAIR LANDING
31	" "	61	104		13	36 (AUDIT)
32	PATT 23 "	30	47	14	5	20 W/IRIS
33	" "	39	50		Red	18 W/IRIS; W/ MIST
34	" "	24	57		6	28 96BO (TOP/BC)
35	" "	36	58		Blue	11 96BO (LAUNDRY)
36	6"FRES 500W	56	59	40	Red	43 WINDOW, BARN.
37	PATT 23 500W	15	60		Pink	20 W/IRIS
38	8"FRES. IK	27	62		6	97 TOP SET
39	PATT 23 500W	36	61		Green	78 96BO (TOP/BC)
40	6"FRES 750W	55	12	36	Red	96 BARNDOORS
41	8"FRES. IK	1	91	49	1	94 DOOR
42	6"FRES 500W	52	105		Amber	18
43	" "	33	98		12	9 TOP BARNDOORS
44	" "	9	99	1218	11	8
45	6x9 750W	45	51		Lav	99 96BO (ALL TOP)
46	8"FRES. IK	13	53	63	7-11	78 TOP SP.
47	6"FRES 750W	9	55	44	7	9 TOP; BARNDOOR
48	" "	9	56	47	9	8
49	" "	7	56	41	1	20
50	8x9 IK	23	96	29	Pink	36 96BO (PINK) 4
51	6x9 750W	54	74	80	Pink	96 " 5.P.
52	PATT 23 500W	58	65	29	12	18 TOP, STAIR
53	6x9 "	81	47	25	Amb	8/60 96BO (TOP/BC)
54	6"FRES 750W	28	74	66	1	78 TOP; BARNDOOR
55	6x9 "	46	66		9	20 96BO (ALL TOP SL)
56	6"FRES. "	10	67	69	8	20 BACK; BARNDOOR
57	6"FRES IK	19	68	56	8	08 TOP
58	PATT 23 500W	61	49	55	Red	104 TOP
59	6x9 "	41	69	23	5	94 96BO (RAIN)
60	6"FRES 750W	18	62		5	08 96BO (ALL TOP)
61	" 500W	20	70		Green	97 TILDEN SP.
62	6"FRES 750W	10	67	96	7	20 BARNDOORS (BACK)
63	8"FRES IK	13	25	46	6-5	78 TOP SP.
64	6"FRES 500W	43	84		10	107 KITCHEN; BARN.
65	" "	42	48		10	50 "
66	" 500W	23	74	54	6	98 TOP; BARNDOOR
67	8"FRES IK	5	28		2	99 BARNDOOR
68	6x9 750W	97	85		7	96 96BO (ALL TOP)
69	PATT 23 500W	17	89		5	98 96BO
70	6"FRES. IK	48	72	72	9	8 SUN
71	" "	42	76	72	8	9 SUN
72	" "	43	77	72	5	6 SUN
73	"SCOOP 500W	58	84	72	6	68 DAY
74	" "	53	82	72	6	68 DAY
75	SCOOP 500W	58	119	72	CYC	8 DAY
76	8"FRES. IK	6	116		5	9 BARNDOOR
77	SCOOP 500W	58	120	72	CYC	6W/8 DAY
78	SCOOP "	58	120	72	CYC	68 DAY
79	6x9 750W	55	117	50	CYC	97 96BO (ALL TOP)
80	" "	60	86	91	CYC	97 " (CLOUD)
81	" "	60	118	88	CYC	99 " (")
82	" "	54	117	81	CYC	97 " (CLOUD)
83	" "	58	115	CLOSE	"	81 " (")
84	" "	59	113	88	CYC	99 " (RAIN)
85	" "	59	113	84	CYC	108 " (")
86	STRIP 250W	67	109		CYC	49
87	" "	67	108		CYC	49
88	" "	16	PO		CYC	12
89	" "				CYC	
90	PRACTICAL	29			SL	— LAMP S.L. 6
91	"	W			S.R	— LAMP S.R. 6
92	"	MR2			C	— TELEVISION 6
93	"	MR8			S.P.	— RADIO 6
94	6x9 500W	IK			WIN	8 PAINTED WINDOW

KEY

	8x9 LEKO KLEIGL	IK	7.5°
	6x12 LEKO STRAND	500W	21°
	6x12 LEKO STRAND	500W	16°
	6x9 LEKO CENTURY	750W	24°
	" " "	500W	"
	PATT 23	500W	20°
	8" FRESNEL STRAND	IK	10-60°
	" " "		9-21° TIPPAY
	6" FRESNEL STRAND	750W	8-32°
	" " "	500W	"
	2000 ELIPSE COLORTRAN	IK	7.6°-15°
	14" SCOOP CENTURY	500W	
	6' BORDER STRIP CENTURY	500W	

FRESNEL W/ BARNDOOR

GOBO

IRIS

BURIED CHILD SAM SHEPARD

DIRECTED BY SHERRY WELLS

STUDIO THEATRE, U of A.

MAY, 1988

DESIGN: JASPER VONMEDSEGING

LIGHTING PLOT 1/4"=1'0"

LIGHTING PLOT

POSTER ADVERTISEMENT

II

LOG

December 11, 1982

Informal meeting between director, Sherry Wells and designer, Jasper von Meerheimb at home of the director. Both participants had read the play.

Grant Wood and Norman Rockwell reprints were viewed.

Read through of play done.

A ground plan as indicated by playwright was sketched.

Director expressed interest in a set that worked diagonal to parallels prominent at Corbett Theatre. ie: Strong verticals and horizontals are defined by front of stage and tormentors.

List of necessary set elements made:

Sofa
Wall w/ screen windows behind sofa
Main entrance door
Off way to Kitchen
Porch
Stairs to Upper Level
Television

Problem of Porch considered:

- need to see clearly entrances and movement on porch.

Strongest metaphor discussed: DISEASED WOMB

Sense of claustrophobia, loss of fertility, many angles, to be evident in set.

Director wished to see Halie's feet as she began to descend staircase.

Director asked about 'real' rain.

Floor plan sketched as we might see it.

Director and designer both partial to staircase upstage right of center.

- audience thus able to see persons on staircase as well making it a prominent architectural feature.

Director suggested pictures removed from walls (with dark patches left) as an appropriate image for 'loss of imagination.'

GOTHIC exaggeration sited as possible architectural shaping.

I, the designer, used operatic analogies. eg: Halie sings the arias; Dodge and Shelly carry the recitative.

Overall view - the american dream gone sour. Lack of care has buried the ideals.

- Shepard presents no answers. Post-Existential, Irrational, awkward perspectives but a hard-core observation to an issue. Indulgence in a personal reality.

I suggested a classical Sonata structure (3 acts): Presentation; Development; Recapitulation. This might help us to find our way through the woods.

Some design and dressing details listed:

-Porch: Umbrella stand, cord of wood, wood floor, eavestrophing, rain.

-Main room: Old radio, picture, curtains, stove, plate rail, chest.

Word list of images compiled:

multi-faceted
claustrophobia
naked niches
diseased womb
perverse
unhealthy
collage
gothic
nothing square

February 9, 1983

A rendering was done in pencil over Christmas break. An informal discussion with director was held. She indicated a concern with what she saw as a too graphic, clean quality to the set. Visually she felt she might want something more like a rat's nest: a cluttered, claustrophobic quality. She was though taken aback by an intensity of the design which seemed to warp one's sense of reality. Sherry likened the set to the drawings of Escher.

A post-discussion note for myself - to see and study paintings of the Nabis. They have that quality of confinement, compression and personal introversion.

Feb. 10

Spoke with a sculpture student, Patrick Morin, about his wood sculpture. In discussion I thought a quality of leather might be used in the costumes. As well, Patrick's composite wood

sculptures inspire an approach to a set for Buried Child. There is a metamorphic spirit in his arrangement of shapes. An ecclecticism is integrated by a central strength of character. (see pg 77)

Feb. 15

The audience should be aware of everything as highly irregular.

Feb. 18

Festering womb

Tomb

Shadows/Cavernous

Rats nest

Musty smell

Deterioration

Decay

Mold

Damp

Peeling walls

Perverse reality

Detailed reality

Warped perception

Rot

Water dripping

Shifting foundations

Ominous prescence

Moral/Spiritual decay

Need: Spitoon, rips in sofa, screendoor ripped off hinges, real roses or good silk ones, 1 dozen.

Afternoon meeting with director to present a card model. It included revisions on original sketch. Alterations included a decrease in overall acting area to condense space; attempt to integrate roofline of main room to house proper (myself not entirely pleased with solution yet); alteration of exterior roofline (foresee a problem with height and cost). Director saw paper model.

Feb. 19

Director has spent an evening with paper model, to project an outline of blocking possibilities. She expressed concern with some areas that might become congested or bottlenecked. These were especially downstage of sofa around t.v. As well, the main door entrance was too central and created a lack of dramatic distance between it and the bottom of the stairs.

Mutually we felt that the set lacked an uneasy quality. ie. It required shadows created by recesses and something 'looming'. The kitchen door seemed a logical recess, as well this could become cavelike for Tilden to enter and exit from. The director maintained her desire for a raked stage because it suggested a crumbling foundation. I had contemplated a flat stage floor for fear of cost and design complications. But it will function to present the action to a shallow rake in the house. (Dr. James McTeague has mentioned actors seem to stand out more singley when on a rake than on a flat stage where they may appear optically compressed in distance.)

A major difficulty was the spatial relationships between various stable items and the action involved. Dr. McTeague joined Sherry and my discussion. He articulated our concern by calling attention to 'areas of focus'. We needed to priorize areas of concentrated activity. Sherry and I felt the sofa with the television was most important. Placement of these two items is complicated. The t.v. needs to be within reach of the sofa so Bradley can reach to Dodge. Yet the t.v. could not become a sightline obstacle. As well the sofa must be near the porch windows to facilitate entrance of Vince through the screen window.

Another design was presented in the evening (see ill. no.14).It placed the sofa where we had discussed and otherwise followed a similar plan of the playwright. Shifting our floorplan to an oblique angle creates a dramatic thrust and allows more diaginals in blocking.

Flip-up windows are suggested by the director. They might add an element of 'loom'. I am sceptical, they may be too distracting and somehow anachronistic. There must be a simpler solution.

In the drawing the stage is shown raked thereby placing the sofa near an apex. The main door is closer to downstage. The stairs to a second story are downstage from the kitchen door - this then would have Tilden walking downstage from the kitchen when he enters with the baby. Now the stairs also have easier and quicker access into the wings.

The gable is ommited. Lack of it leaves the room without context. This needs to be solved.

March 11

Upon returning from a spring break in San Francisco I recreated a model based on the last discussion with the director. The revised floorplan was used with an exception: the front door entrance was re-set perpendicular to itself. This relieved a sightline problem for extreme house left audience; creates an entry niche which makes an interesting floorplan ; increases dramatic possibilities. The porch door is placed parallel to the new front door making it also more visible to the audience. A, neighbouring house in Oakland, California had a gable skirt, which might solve the awkwardness in transition between exterior and interior. It sets the gable on a plane behind the main floor wall.

The card model has all the 'trappings' of a realistic farm house in the mid-west but it lacks poetry, character and a vulnerability.

A meeting with the director revealed the set as too comfortable and rooted to the ground. It needed a danger and a gothic quality that the original sketch had achieved. It's present symmetrical composition and classical porportions harked of a greek temple. It had been created with optimum objectivity employing logic and analysis to achieve a plausible reality.

My next step is to create a spontaneous setting that represents my most subjective response to the play.

The result is a surreal combination of concrete material reality and abstract illusory shapes. (see ill. no.15) The contrasts are obvious though at times mysterious and without logic. Tall dark shapes represent walls or a cathedral or a cavern. The doors have been eliminated and other walls are removed. A section of a wall once at the entry is suspended above the staircase. An actor might have to mime certain things and an audience would be placed in an uncertain position about their perspective.

This extreme, diametrically opposed setting succeeded to:

a) propose alternative lines, dimensions and planes.

b) present a more volatile and personal experience.

c) define a stylistic spectrum: expressionistic vs. realistic.

I returned to the previous model to incorporate a violence and insecurity that was so exciting in the spontaneous model. The effect upon the realistic setting is wonderful. It has added a pathos. The original dignity and strength is now scarred and tragic, bespoke by internal flaws.

A note for costuming - I must remember Jorge Frascara's comments on the importance of a 'system' to help define a relationship between actors. Without a structure to place characters into one may risk utter confusion and chaos.

-would like to introduce some sense of symbolism in costumes. Maybe Vince in a buckskin fringed jacket with cowboy boots and jeans to suggest the great American pioneer hero.

- have organized costume composites on large sheets of

paper. Photocopies from FSA pictures, Grant Wood, Jamie Wyeth, etc.

Also made up a composite sheet with images for the house.

Next step - to provide a colour chart.

March 14

Director viewed model. She accepted design and was pleased with the results. This is the final model.

I approached colour by first rereading the script to regain an emotional response. I had thought of something dark, possibly deep red for sake of symbolic passion.. But I have found, in past experience, that a painting, a photograph or other image can be a strong source to work from. I found a print of Pablo Picasso, Blue Nude, (1908) from his blue period. It suggests a frenetic application while the subject remains introverted and withdrawn. The colour, largely a mixture of blues and pale violets incorporate reds, yellows, ochres, umbres and shades of white.

I applied a spontaneous range of blues and violets to the walls, immitating a technique maybe used in the print. A range of blue developed which subtly shifts in tone and hew across the walls. The wall section around the staircase was given a wall-paper effect with pink highlights to add focus and interest there. The floor became ochre with an overlay of darker van dyke tones to set off the blue walls as well as reflecting light back onto the set. Enveloping and shading recessed the corners and outer edges of the set.. A faded salmon colour was used to frame the windows and staircase providing special attention to these areas. The same colour is

repeated on the top panel of the kitchen door and the wood slating at the main entrance to recover rhythmn. The blue-green and pink contrast I felt was somewhat folksy, maybe a little comical but with all the dirt and deterioration it will be very sad.

The exterior of the house was treated like faded and weathered wood once painted white. This suggests a state of decadence, a lost purity. The cool exterior will contrast to the dark, dank interior. And the lighter tone lifts the set from the otherwise black theatre. The central upstairs window, Halie's domain, is trimmed in sage green to complement the pink interior trimming. It isolates the window which will have a soft light coming through it as the show opens. The roof and gable skirt are painted brown like weathered shakes that may also originally been painted.

Trim on the exterior and the top and side edges of the room are a dark bottle green - almost black as they define a cut away roof line and removed walls. This use of a dark linear stabilizer is used in the Picasso print to define shape. The dark brown baseboards and stairs help to anchor the set. A deep, dark oxblood red colour on the stair case wall provides mystery, accent and sensuality in an area connected with an other world, inhabited by Halie.

A kitchen-reveal colour has not been chosen at this point.

After the director had accepted this coloration furniture was added.

The sofa is covered in a dark violet heavily sprayed down. It stands out hottest in the set. An oval carpet is in front of the sofa. It is grey-brown with some pattern and is the only floor covering besides a door mat. The floor is painted to resemble boards.

A scattering of carpets was tried but they seemed like lily pads. A very large area carpet created isolated areas at its edge. Possibly a carpet will be added on the stairs.

March 16

Sherry gave to me a description from Eugene O'Neil's, Desire Under the Elms. Sherry was inspired by the imagery and wished for elm trees in the surround - displacing the windmill. I appreciate the elm trees for their oppressive quality, as well, they would help to provide a useful teaser tohide cyc lights. The leafy profiles, with finger-like branches, link the house to an environment. A plausible world beyond these wall is made imaginable with suggestive representations. A windmill might have been more indicative of a Kansas dustbowl than Illinois.

Up until this point direct conferences with Brian Currah, design advisor, have been sporadic. His hints are encouraging and helpful but too numerous to separate individually. A major point of his was that I should maintain a strong delineation between outside and inside. Especially the build-up of architectural detailing along the horizontal border between interior stage-left wall and its upper storey should not become an indiscrete

"third rate club house sandwich". There needed to be a strong element that superscedes all other details. I chose to feature the exterior skirting and reduce the interior wall to a limited colour tone.

Bill Williams, lighting designer, ran a workshop at the department. Upon Brian Currah's suggestion he viewed my model that evening privately. He liked the colour and use of space. I expressed my desire to undulate the space and create deep recesses while trying to maintain visibility in the focal acting areas. He advised me to use gobbos to texture the space. Random openings cut into gobbos overlaid from different angles would create textural interest. High angle lighting would dramatize more than the usual 45° angle conventional to lighting. He also spoke of'motivational' light which I had known as 'source' light.

From this discussion I chose to add another practical source in the naked down-stage-left corner, near the stairs. This would provide illumination for that acting area, especially for Shelly when she sits on the stairs.

In the evening Sherry and I conducted an informal meeting at the Power Plant to discuss costuming. We reviewed my costume composites which had photocopies of various possibilities. Colour and textures were considered but since casting had not been completed we could not make finite choices.

It was clear to me after that evening that the characters are like members of a coalition. Somehow they all relate

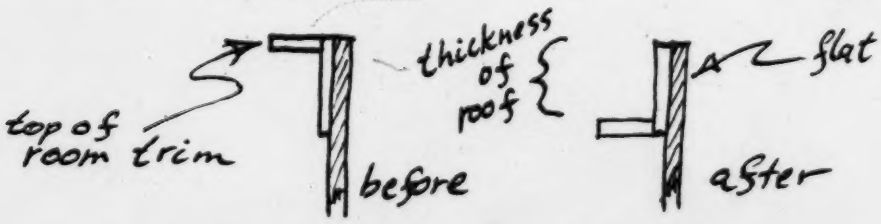
in a common interest but their personal attitudes diverge. The internal tensions bring everything near to collapse when communication breaks down.

March 18

Sherry and I met with her directing advisors, Gordon Peacock and Dr. James McTeague, separately. Ben Henderson, MFA directing student, was in on the second conference.

Both advisors were encouraging. They asked about the functions of various set elements and gave valuable input to a possible better use. Gordon Peacock suggested turning the stove inwards to the center of the room. This would be more sensible, functionally. It did become, then, the one larger element in the set that did not somehow conform to the room's right angle. He was also bothered by the down-stage left corner which remained naked and which I had not yet resolved. Both advisors expressed a slight discomfort with the grafting of the interior and exterior elements.

What transpired after the meetings was that I discovered I had affixed a protruding edge marking a ceiling line to the top edge of the thickness, indicating where the roof had been removed. This left no logical space between finish of interior wall and exterior continuation onto the second storey of the house proper.



Dr. McTeague felt the stage right with its lower wall height and upstage placement was less distinct and slightly uncomfortable against the stage left weight. That I hope was par-

tially relieved by a detail I had forgotten to consider: a small strip of an outside surface should be seen even though most of the wall had been removed. This then finished that stage-right wall, and the lighter tone pulled it out from the dark background.

March 21

Production meeting with technical staff. Set was accepted but concern was expressed over time and budget. Discouraging was to find out that the master carpenter is to leave for two weeks immediately after our production time was to begin. I feel I have a right to expect the usual complete production, so I maintain my stance. Peter Gerry and I discussed some of the design details which seemed, as I had hoped, to put him at ease. The design appears somewhat monumental an undertaking but at closer examination much of the materials can be gathered from stock. What is now important for me is to present a complete set of technical drawings specifying all details. This will enable the technicians to carry on assembly unhindered by creative obstacles and time consuming decision making.

Costume designs were not presented. Casting had not yet been completed and the director and I felt costuming depended much on the physical conformation of the actors. We were somewhat worried about the decision because it may irritate the costume technicians. We had though spoken with the technicians and indicated that much of the costumes could be pulled from contemporary stock. One or two items would need to be made. They

then had requested a complete list detailing all items. This was compiled and presented at the production meeting. Again time was cut from our alloted schedule. Both technicians were to leave individually on holidays. Although one would always remain in the shop the total hours away would be two weeks. The next thesis show is to dovetail into this production schedule.

A props list was presented. The major concern was a couch, a stove, corn and carrots, a t.v, bottles to be broken and a dead baby in wrappings.

A budget and schedule were determined.

March 25

Casting completed.

March 26

A first read thru and viewing of actors was held at Corbett Hall rehearsal hall. This was beneficial for everyone it seemed because we all felt involved from the start of what is ultimately a collaborative project.

I presented the model to the cast. Sherry was most articulate about her approach to the show. Actors measurements were taken by the designer.

March 29

Two costume designs for Halie which need major construction, were brought to Nancy Hawkins. We arranged to meet next morning to shop for fabric and other items. The department Show Budget from the fiscal year ending in April had come out in the black,

alloting extra moneys, circa $300.00, to each thesis show (to be spent before March 31st).

Props were selected with Sherry.

March 30

Nancy and I bought fabric for Halie's Act III yellow dress, cowboy boots for Vince (a foot tracing was taken), and a striped top for Shelly and lace for Halie's Act I mourning dress. Margaret Fitzgerald, costume shop assistant, had chosen a selection of black dresses for Halies first costume. One of these may become a good base to work from.

This afternoon Jerry Bezaire and I approached the U. of A. hospital prosthetics department for an artifical leg to be used as a prop. They were quite gracious in supplying us with one that had metal hinges and a leather top strapping.

We also viewed the Citadel Theatre furniture stock for a couch. We left with a milking stool. I hoped to persuade Jerry to make alterations on a couch we have. I had also seen an inexpensive fabric to cover the couch. He agreed to try. The art of diplomacy is next to godliness in the theatre.

At the sculpture department refuse pile I found a galvinized steel ducting which would work well as a stove. It needs detailing and paint.

April 1

Costume designs were finished.

A new actor replaced one chosen to play Dodge. Jim

Dougle has unexpected personal commitments.

A floor plan was drafted to completion.

April 3

The rehearsal hall was marked for set lines. I have become increasingly aware of the importance of a designer taking his cues from a director. He is to be guided. Hopefully director and designer influence each other. If a director has not fully come to understand a designer's approach, never the twain shall meet.

An image of a 'Cat's Cradle' that I presented to Sherry is one that came to mind as I saw a production of Fool For Love, written and directed by Sam Shepard at the Magic Theatre in San Francisco (March 1983). A complicated design can with the slight of a hand completely alter itself to become an original simple configuration. The metaphor appealed to the director.

I personally kept that image associated with Sam Shepard but it did not become directly translated into the set design for Buried Child.

April 4

Technical drawings were done for next day. Floorplan was retraced in preparation for blueprinting.

April 5

Peter and Al viewed drawings. I was told that a technician often prefers that a set be broken down to actual flats. And rendered separate from its neighbours. As well a floor plan

should be provided that is free of superfulous measurements: basic dimensions, placement of flats, rake height (if applicable) and a breakdown of the floor if it is composed from stock material.

April 7 & 8

Prop drawings and additional technical drawings completed.

Nancy and I went shopping to second-hand and consignment shops.

Jerry and I bought fabric for couch - a stretchy polyester knit seemed best to work around corners (1.5 m).

Three dozen yellow roses are borrowed from Edmonton Wholesale Florists. Very kind man, Doug, has offered to lend them.

Consultation with Kathy Newby (Shelly) regarding her hair. She needs a light perm for body. I offered a photo.

Floor on stage has begun to be fitted up.

April 13

A poster is required to be used on a large commercial poster that includes eleven other adverts, 10.9 cm x 14.2 cm. This format demands graphic clarity and rhetorical restrain. I chose a photo image of a woman and child(from the FSA book). By stylizing the subject matter an emotional impact becomes intensified: I want a violence around the innocent and a metaphysical charge in the atmosphere.

The finished poster was not appreciated by the director. She resisted use of the adult/child imagery. She believes it does not represent her vision of the play. Begrudgingly she has accepted because of time restrictions.

April 14

I observed a first run-thru. It was of course still rough but it indicated general blocking. Notes were made. I felt it best to establish focal areas. Each area identified with a particular character. This might indicate 'territories' and reflect an argumentative nature of the play: certain characters usurp other areas or operate in a nebulous undefined area. (see pg 63)

The set and cyc light themselves, requiring only additional gobbos to texture the space. Two practicals, stage left and stage right provide motivational interior sources. The large windows are source for daylight in act III. The fall of this light is important. It will illuminate Dodge as he rests against the television at center stage while causing a recessed shadow area in the couch where Bradley lies.

As the shift of power occurs in act III, beginning with Vince and Shelly's arguement, the quality of light on Dodge and eventually the surrounding area will break up and change hue. By Tilden's entry with the bundle the light will have altered to create a more twisted shaping of the enyironment.

April 20

Three quarters of the major set pieces are fitted up and primed. The lighting technician is installing instruments. Elm tree profiles I have completed at F.A.C. and brought to the theatre.

I have chosen to use scenic pigment paint (Gothic Color

Co. Inc; New York) rather than the more popular latex paint. I personally believe the color response of pigment paint is more brilliant but compared to the latex it can be troublesome in making up. Sometimes the pigment granules will not entirely dissolve with water and animal glue (1 cup of dry pigment mixed with water was added with 1 soup ladel of prepared animal glue). Adding a few squirts of dish-wash liquid helps but still some granules will remain inert until pressure from a paint brush, while applying the paint, bursts them open. This most often occurs with the blue and deeper brown colours.

Some colors resisted mixing together and eventually it seemed they were better applied independently or used in washes and splatter techniques.

Shortage of time may restrict detailing in set construction and painting. Lighting can create wonders but I must be very selective now with the paint. A simple approach can relieve the eye from belaboured scenery and hopefully liberate the imagination.

The set seems frightfully real. Its prescence is bordering on imposition which may or may nct work to our advantage.

April 22

'Concept' and 'Reality' are by their nature in opposition. Concept is hightly vulnerable, its fate always dependent on reality. While reality is unknown to us until it is made concrete. One may complement the other but the irrationality of reality and the

rationality of a concept can negate each other.

The theatre is a place to experiment with this tension.

While I'm onto being cerebral: Sam Shepard solicites what seems to be an unethical exercise in theatrical manipulation. I feel a pale imitation of reality is tossed up like a salad, only to divert from a cynical and slightly neurotic sensibility that never quite defines itself. Possibly the perversion we perceive is not the thesis of the play but rather the means by which we have been made to understand something. Somehow this play is trapped in its own subjective experience.

April 20

Production meeting, 9 am at Corbett Hall.

Details were discussed.

April 25

Set nearing completion. Gable skirting and stair banister remains to be fitted up.

Most of the painting is completed. The greatest portion done over the weekend.

Color has slightly intensified. May be 'cooled' with lights.

Half of focusing completed today. Gobbos and some last gels to be added tomorrow. Gaetan is making the gobbos.

Profiles fitted up today.

Some repatching done to accommodate strip lights which got lost in dimmer rescheduling.

Resourceful means used to bypass alterations in set:

-Exterior wall stage left made to resemble old boards by covering masonite paneling with canvas; shaping to form edges and then painting them.

-Oval window needed in front door, a stock item with a rectangular glass window. Canvas with an oval cut out was applied to both sides of the glass with glue. Ethefoam tubing applied as trim. A coating of glue on the ethefoam before painting it helped to adhere the paint. Tissue with glue might also have been used.

-Rain might be simulated by cutting 3/4" strips of acetate and suspending them outside of the window. A fan could circulate air to create movement. A light instrument needs to shine directly onto the strips.

Director is calm but oddly removed: coming close to cruncher time I estimate.

Theatre, possibly more than any other artform, relies on faith for its existence. So much of its actualization is a product of not hope but a fraternity of thought and action which transcends common expectations. Theatre operates as a way to exercise a human potential. A sense of risk, an edge of danger that theatre has, gives magic and sparkle to life. Is it anarchy that sustains vitality?

April 26

Production meeting 11 am at Corbett Hall.

Evening: Director expressing discomfort with set. Feels, "colour is too intense, verging on musical theatre". (?)

Made dead baby in wrappings. Felt its necessity to be dramatically extreme. It's impact is supported by the awfulness of the play and works in contrast to the play's comedy.

Cut strips of plastic sheet for rain; will experiment tomorrow.

Focused more lights, mostly gobbos.

Layed in gable skirting.

Fitting with Halie

Borrowed t.v. from F.A.C. Wood console may be too light in tone.

April 27

Lighting cues set. Relatively painless.

April 28

Morning: Director came to see cues. Dramatically reduced intensity of light levels. I was amazed and delighted: brought the mood closer to my conception, but I worried about actor visibility. As it turns out actors move rhythmically from light to dark as they enter and exit from the focal areas. This makes for an undulating multi-faceted atmosphere. The sculptural quality was exciting when counterpointed with more softly defined shapes.

Evening: After rehearsal, floor was finished painted and then glazed. Pigment paint has a tendency to dust off when not applied to an open porous surface as the masonite is not. Glazing

reduced tonal quality and much reduced colour intensity.

April 29

As the set nears completion details complete the works. One major sweep of grunge colour ties all the tonal extremes together, and calms down their impact. Costumes and actors' faces will come forward tonally.

April 30

Stage dressing was added. It helps weigh and balance entrance area by adding interest.

Rain effect outside center stage window works. It may though clash with the static gobbo effect on the cyclorama.

The television is now covered with masonite and painted darker brown.

Costume tech. went well. Some minor alterations and breakdown notes.

'Baby' with long stringy bits of fabric worked for myself but were cut by director - considered too artistic.

I feel the director is unresolved about the ending of the play: Tilden's entrance with the dead baby. It is an odd moment, almost like an afterthought of the playwright's. As it is staged here it lacks dramatic punch. Maybe the lighting change is wrong but I believe it is justified because that last moment is so surreal. Possibly Tilden is being played so innocuously we, the audience, have mild interest in his activities.

Upstairs window required an opaque covering from the

inside. The house could see from the balcony into the backstage.

A picture, of a desolate road with a winter tree, is now hung in the staircase to fill a naked wall.

A barometer is added upstage of the stairs. Maybe a little incongruous but it does add texture and interest.

A table, ironing board, bottles and pots are placed inside the kitchen reveal.

A safer exit from the top of the stairs is constructed. Halie needs room to sit and to project her voice from behind the black curtain.

May 2

Opening night.

Stage right and stage left apron pieces were painted this afternoon.

Audience reaction generally super. They felt director/ designer dialogue had been positive.

Rain worked well.

Actors faded in and out of light like fireflys on a moonlit evening!

Set was captivating. Someone remarked it gave them a sense of vertigo. I think the dynamics worked on a conscious level but did not intrude. Costumes seem right, not special but functional.

It was nice.

My mother and Greg Mah attended as my guests.

May 5

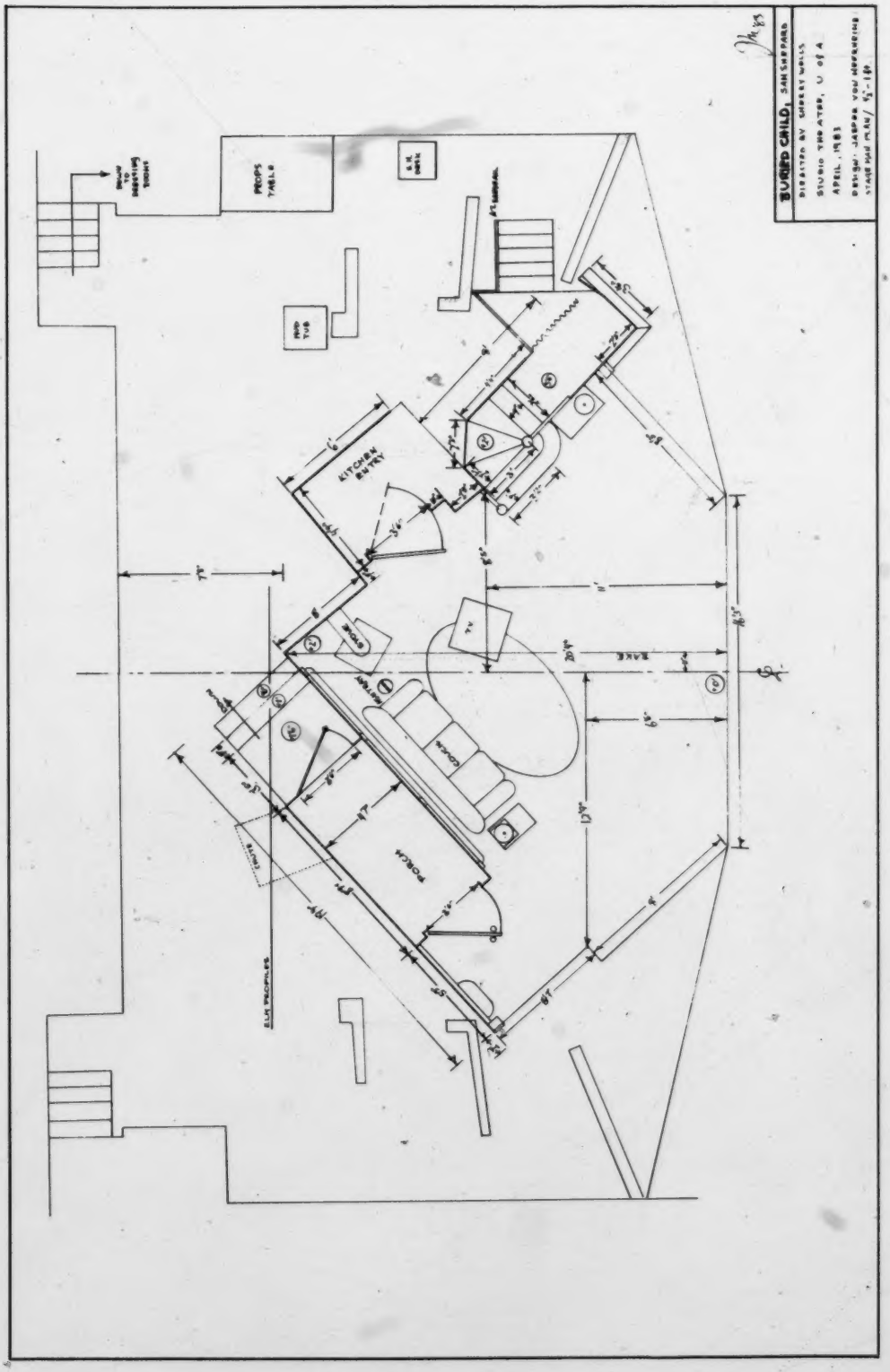
Oral Examination today.

I was required to recount my process and to summarize my post-production thoughts. The committee's questions concerned whether or not I had made certain conscious choices. I was nervous hoping everyone would understand what I was saying. Everything did go smoothly. I stated that this design experience had heightened my awareness of a complex interaction of all the design elements.

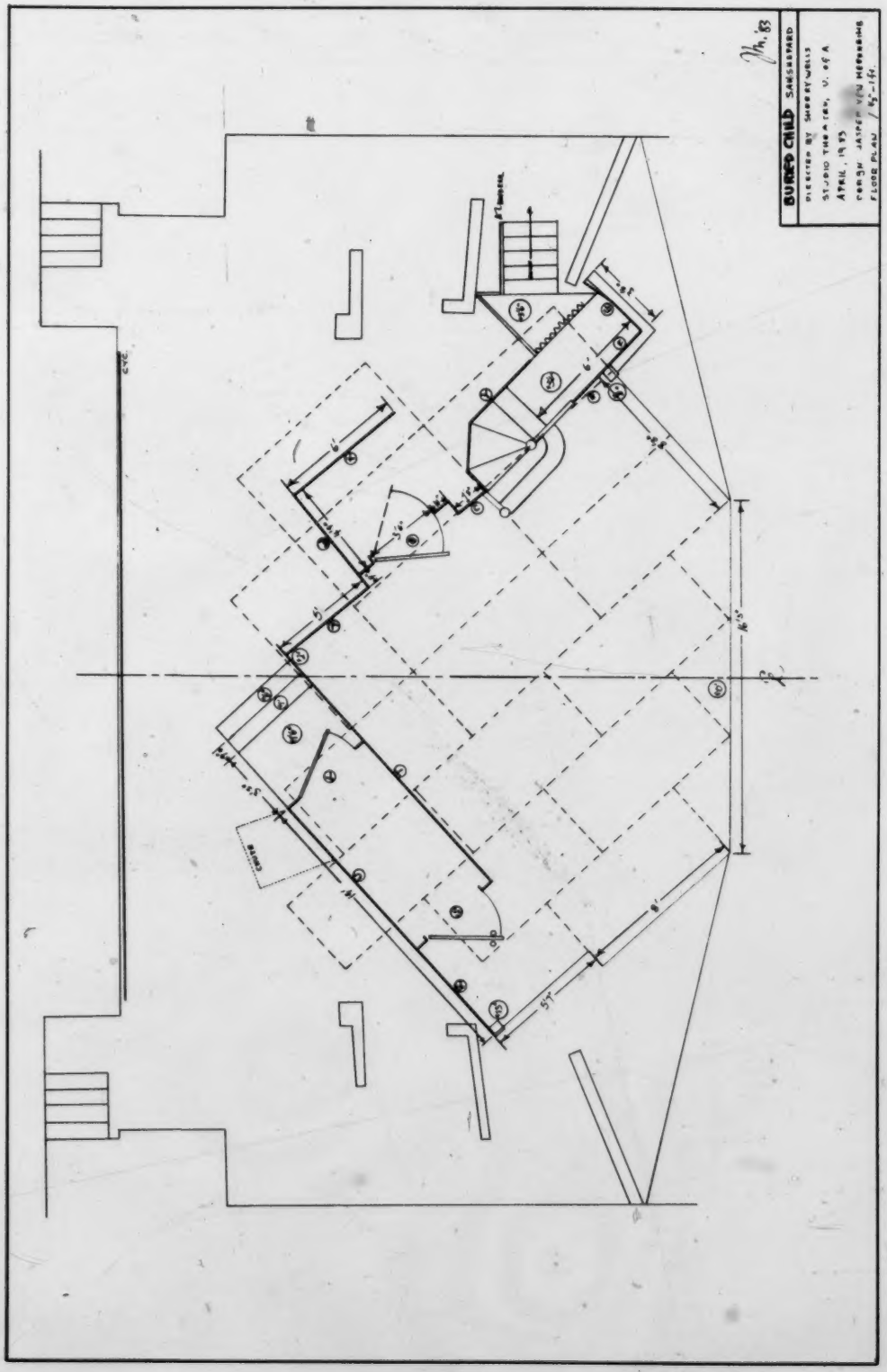
May 23

Thank-you cards sent to thesis commitee.

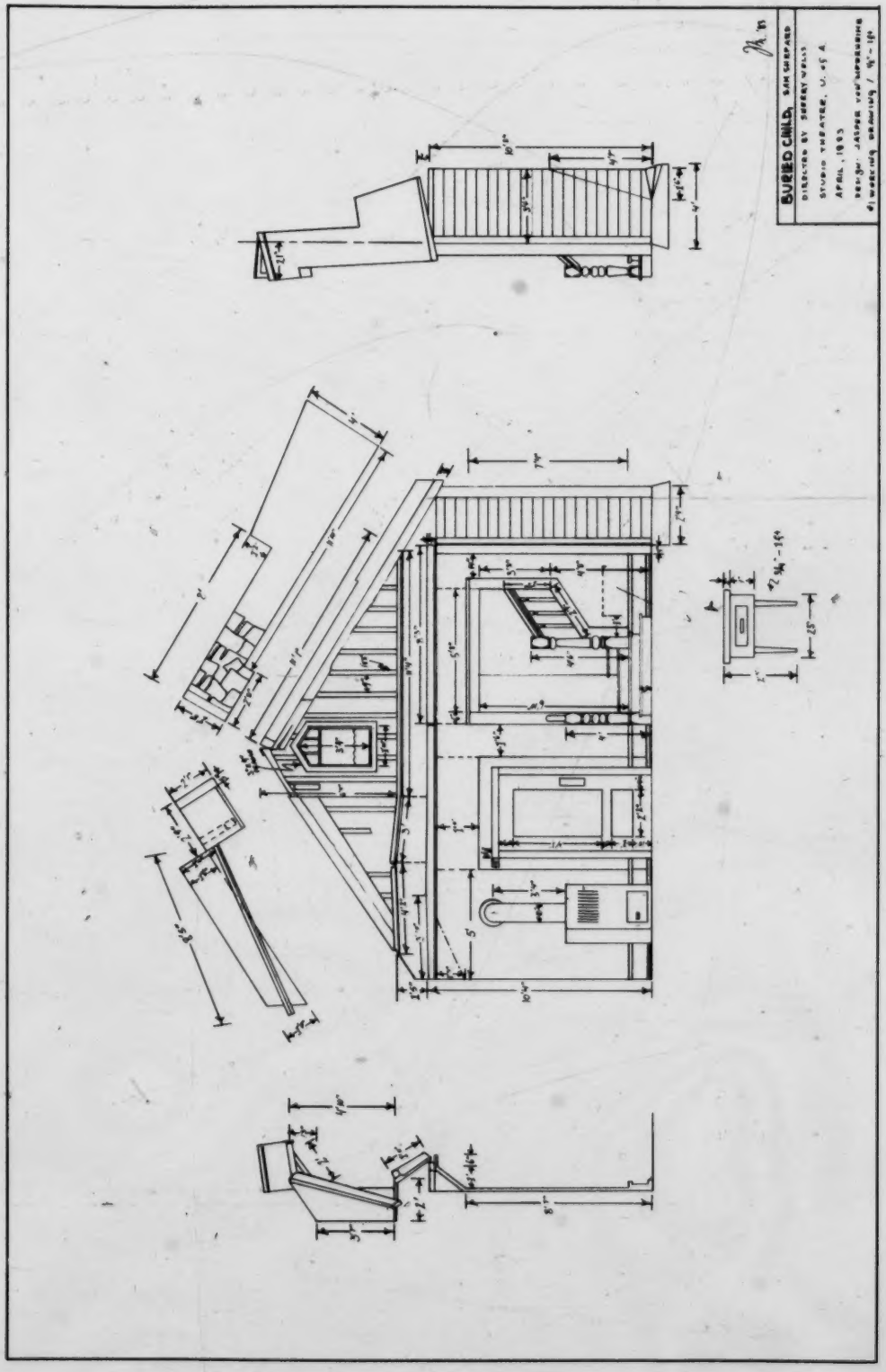
FLOORPLAN (for stage manager)



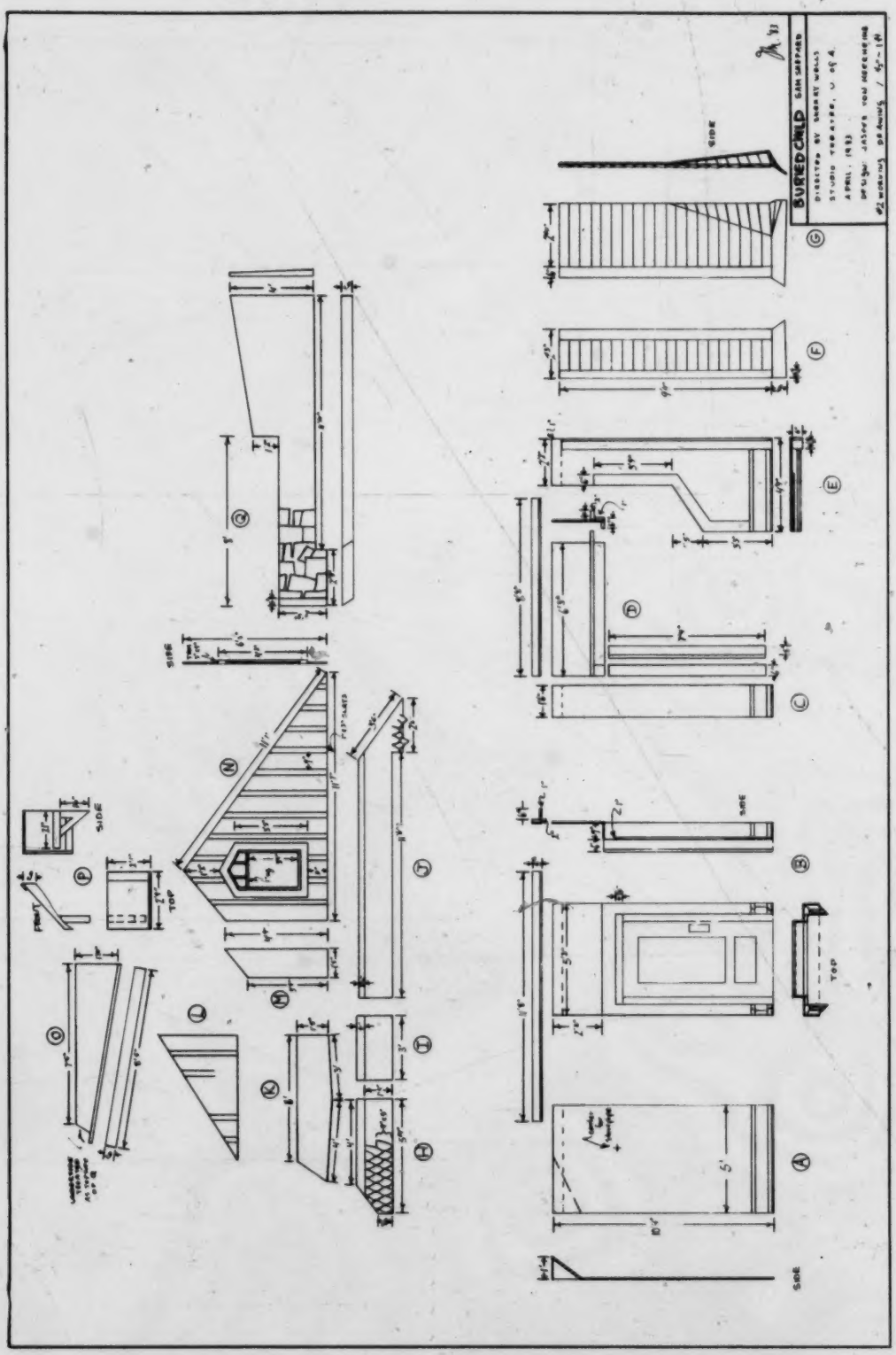
FLOORPLAN (for carpenter)



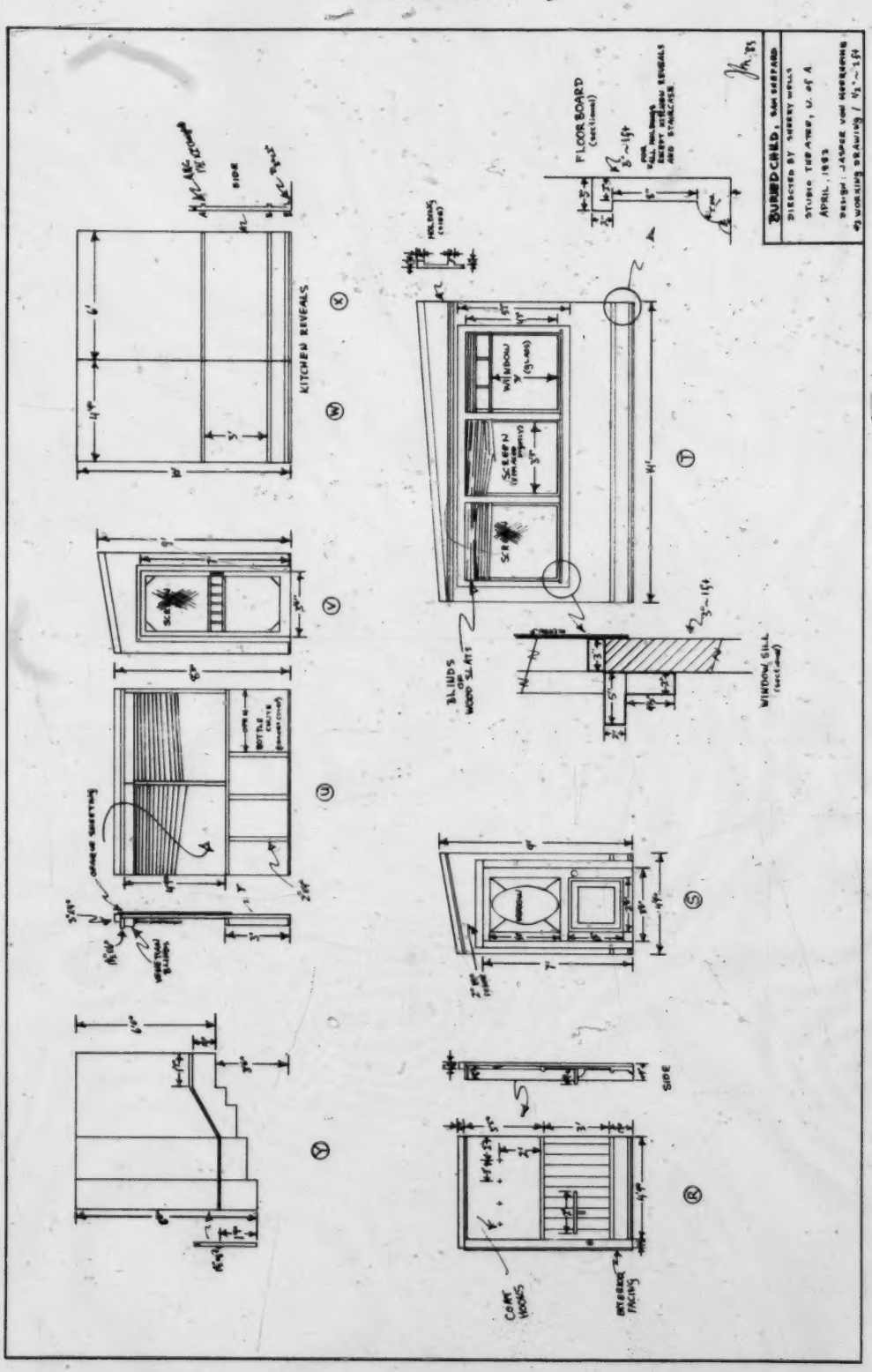
WORKING DRAWING 1


BURIED CHILD, SAM SHEPARD
DIRECTED BY JEFFREY WELLS
STUDIO THEATRE, U. of A.
APRIL, 1983
DESIGN: JASPER WAYNE SPRINGER
WORKING DRAWING / 1/4" = 1'0"

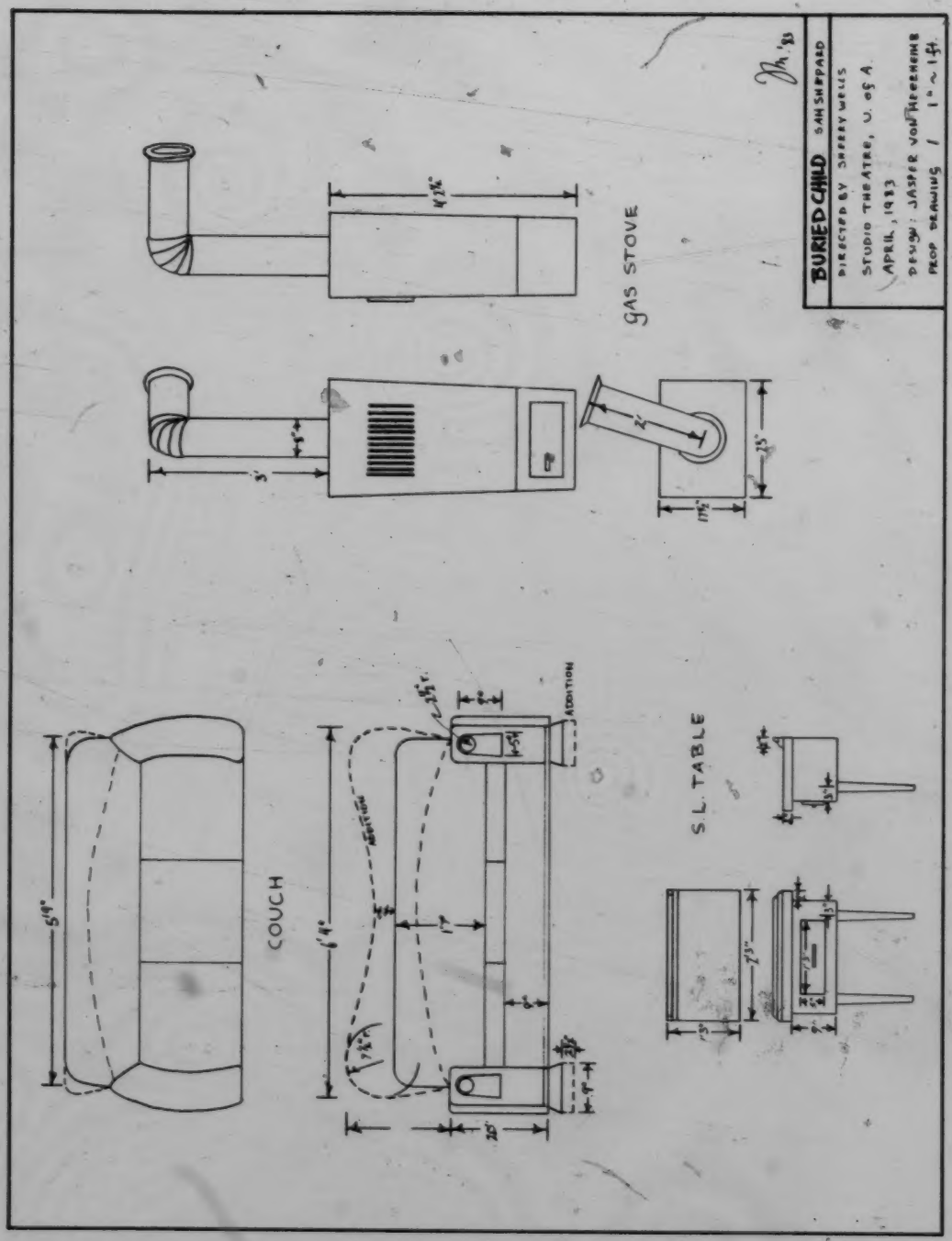
WORKING DRAWING 2



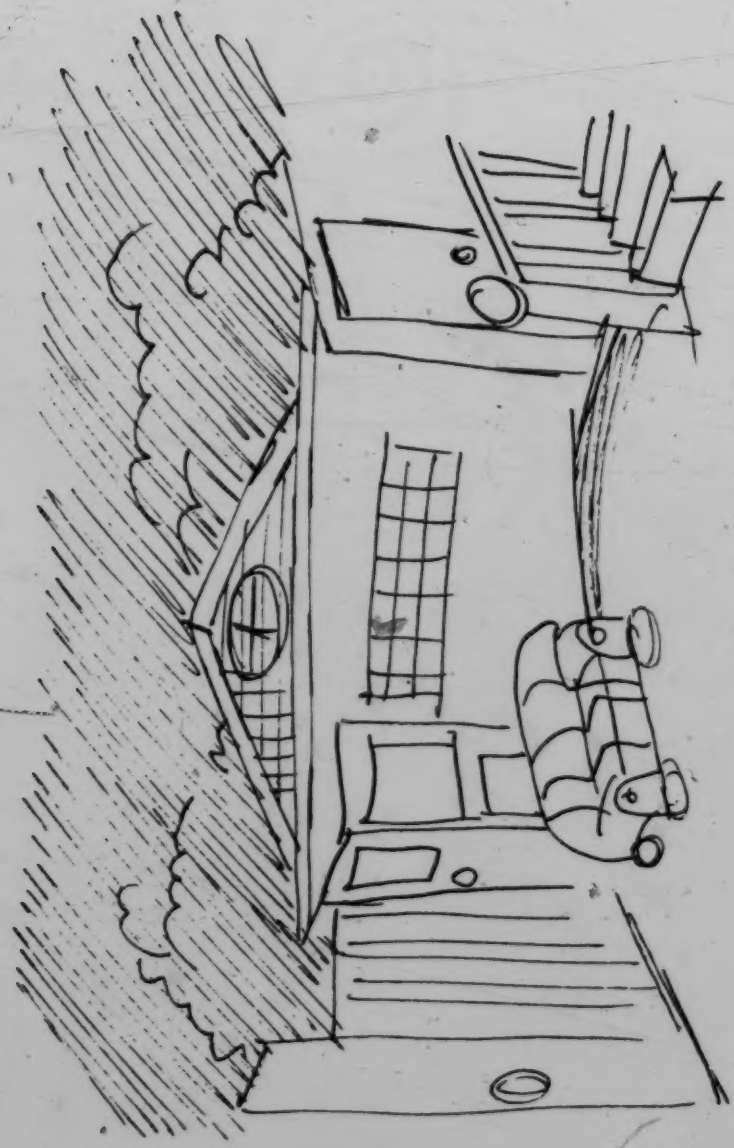
WORKING DRAWING 3



PROP. DRAWING

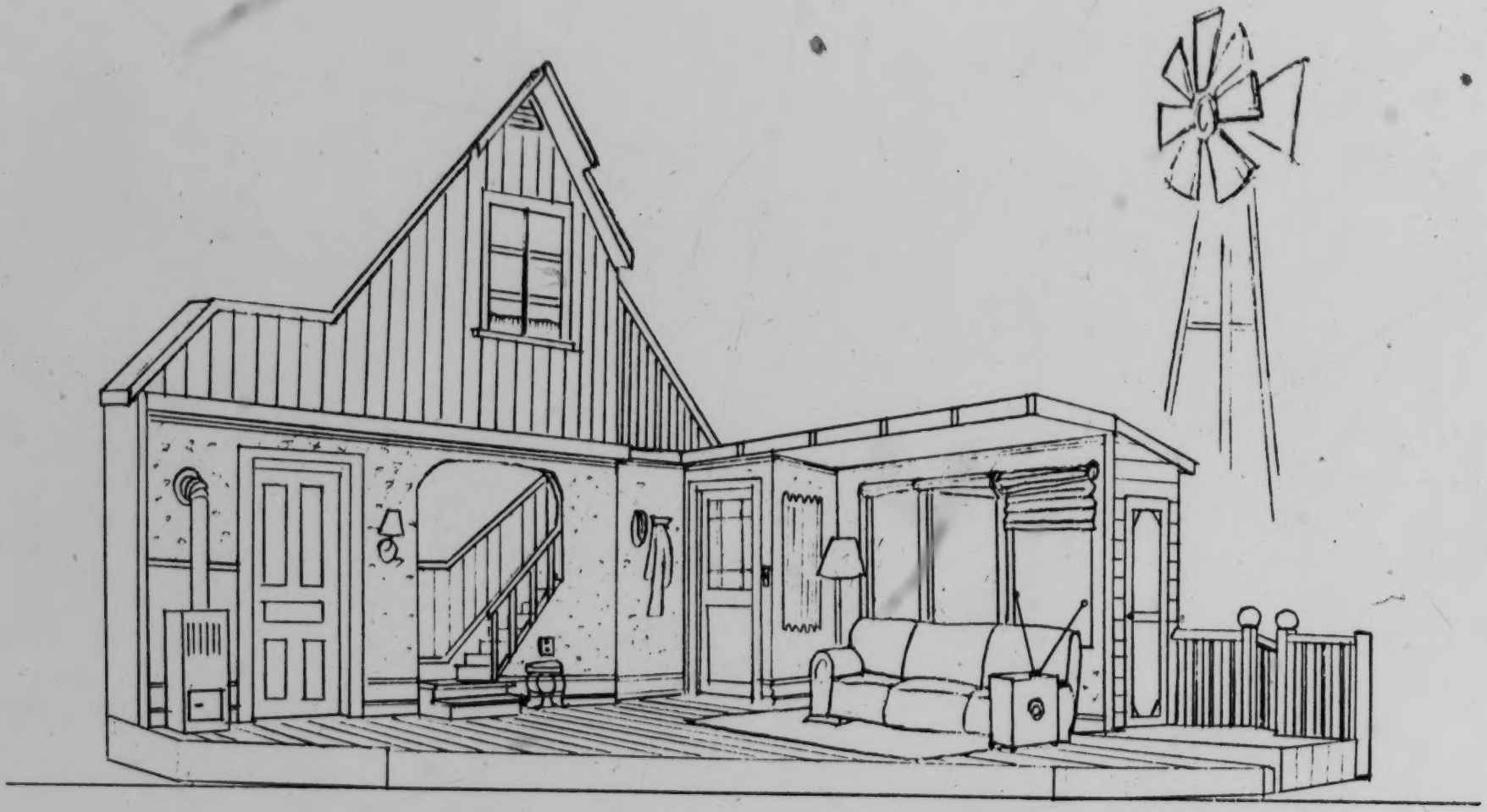


SETTING ILLUSTRATIONS



GR #10

GR #11



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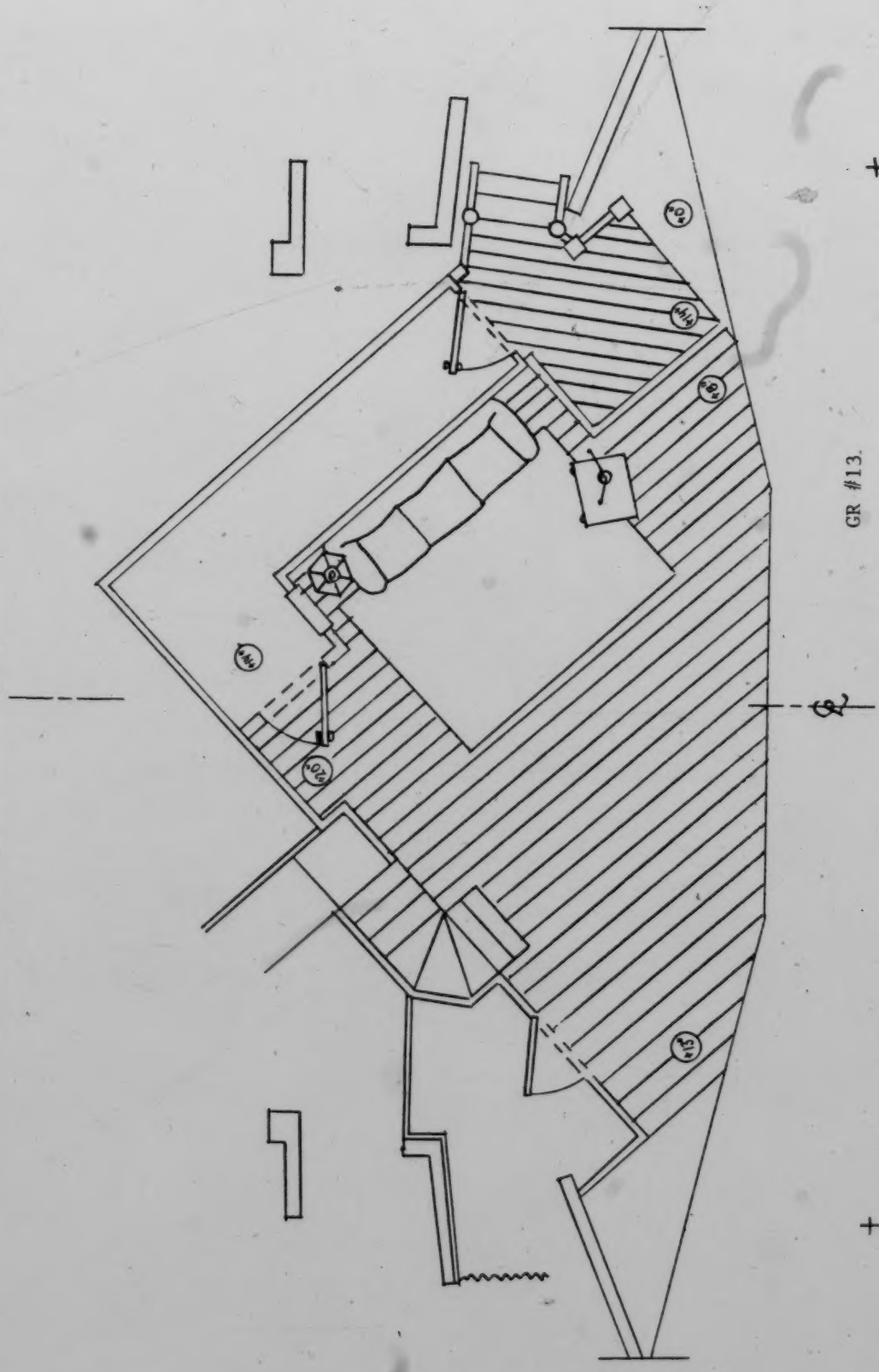
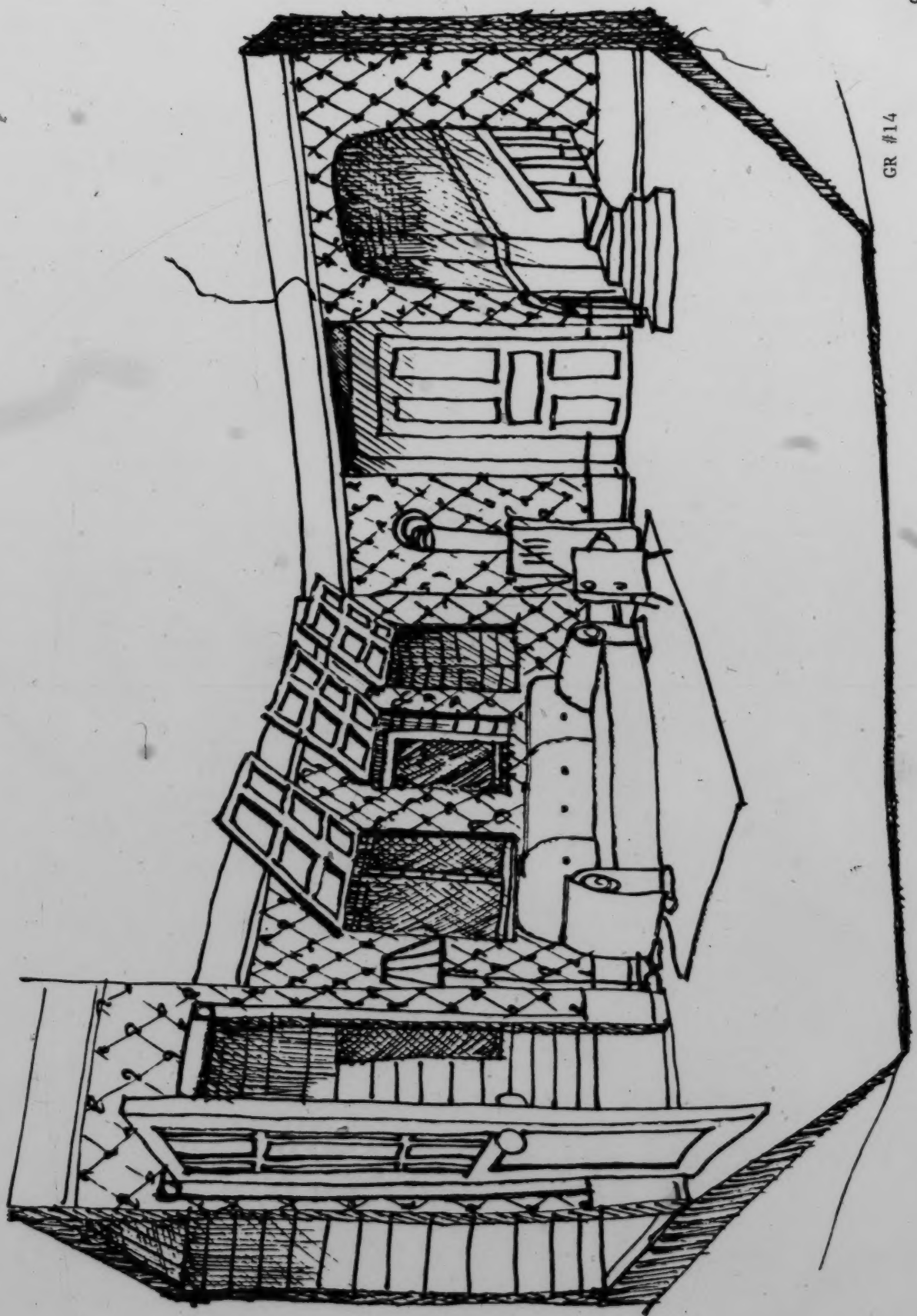
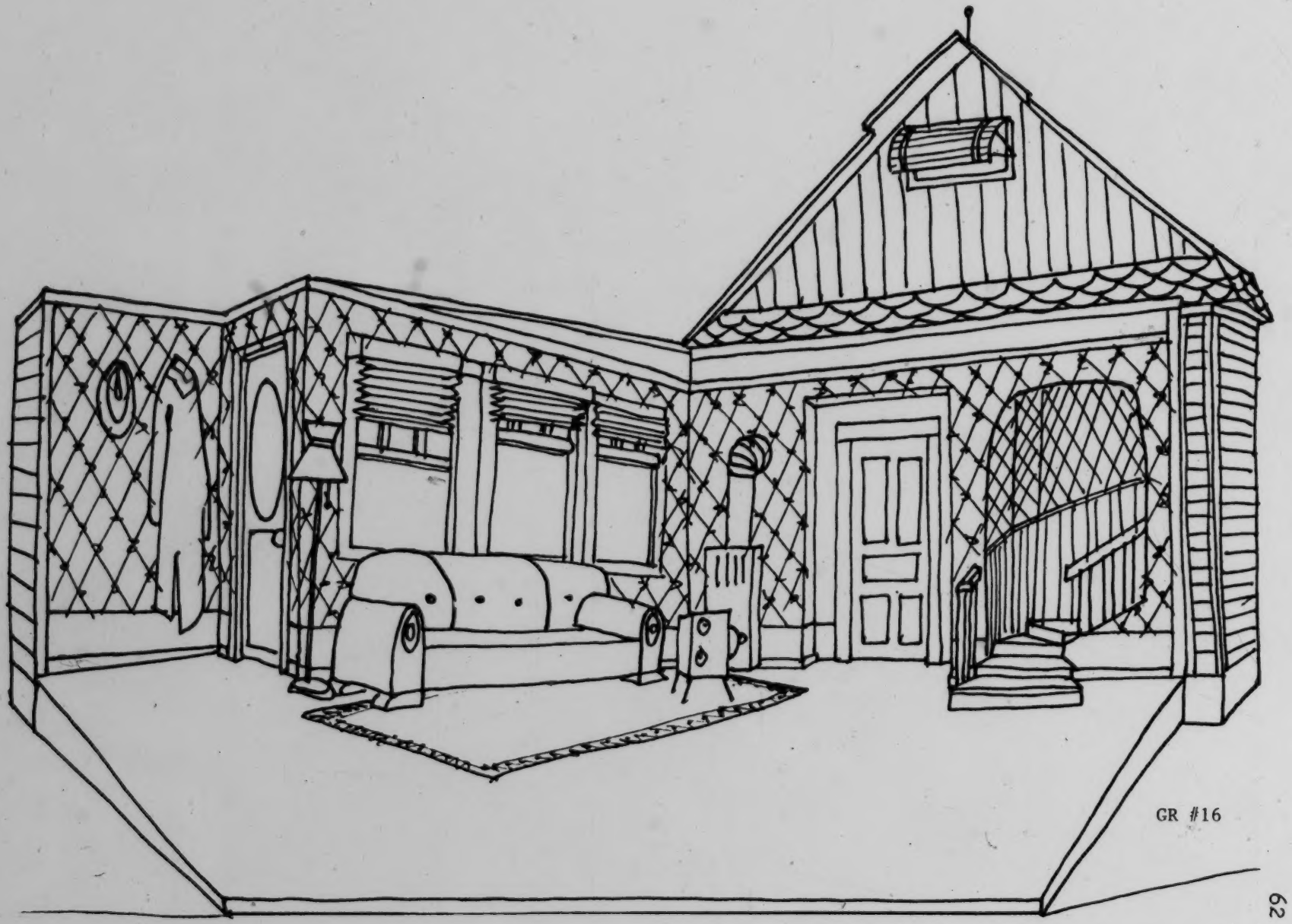


GR #13.



GR #14

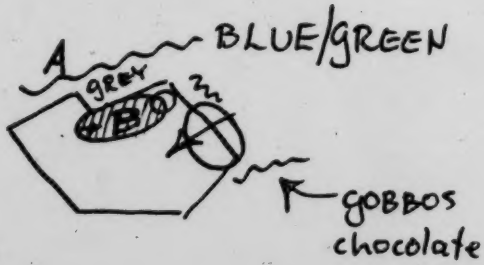
GR #15



GR #16

FIRST RUN-THRU LIGHTING NOTES

ACT I



PRIMARY:
couch vs outside
B A

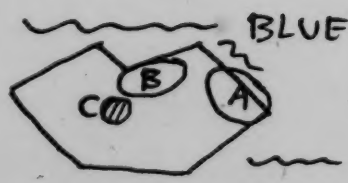
SECONDARY:
HALIE & stairwell

DODGE
+
HALIE

TERTIARY:
HOUSE — interior
exterior

PRIMARY ADDITION:
TILDEN C

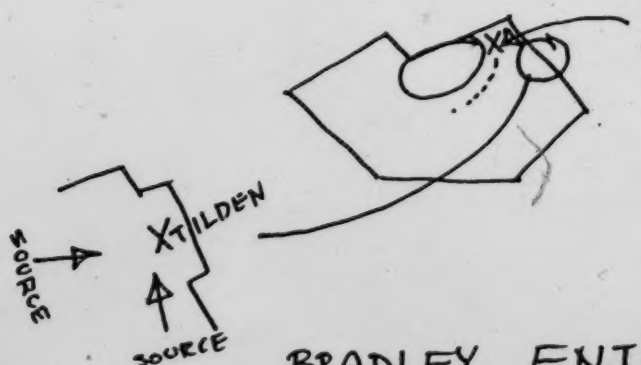
TILDEN



NOTE
(i) decrease original A, will be replaced by stairwell as other primary (A). Now 3 internal primaries: A, B, C.

(ii) Halie's light out. Stairwell stays.

SOUND. DECREASE RAIN LEVEL AS HALIE EXITS?

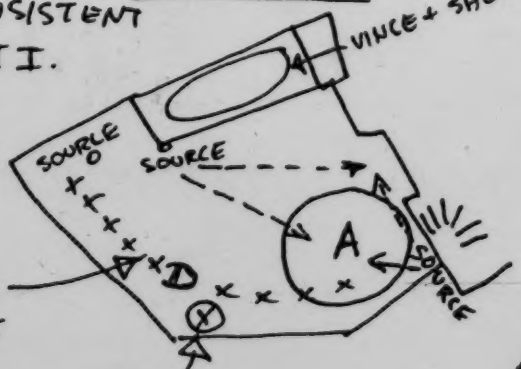


N.B.
enough light here. Tilden steals bottle (eyes!) and drinks.

BRADLEY ENTERS...
LIGHTS TO BLACK.

ACT II

OPENING CONSISTENT W/ END ACT I.

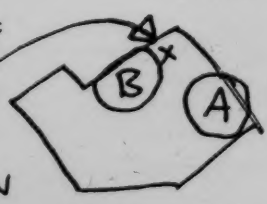


A PRIMARILY SHELLY BUT OFTEN SHARED W/ TILDEN

'Corridor' PRIMARILY for SHELLY (D) (VINCE IS TERTIARY)

TILDEN STOPS FOR MONOLOGUE

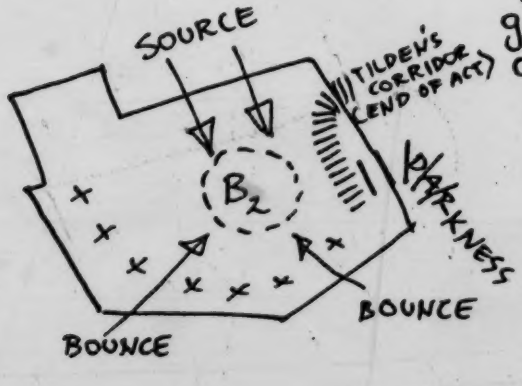
A usurped by SHELLY (D)



A vs B (D)

VINCE: image equal to TILDEN

ACT III



SOURCE GRACES OVER COUCH TO AREA B_2 (DODGE)

ONE PRIMARY AREA W/PERIPHERY

AS VINCE AND SHELLY BEGIN TO ARGUE FOLLOWED BY VINCE CUTTING THROUGH SCREEN, COLOUR DYNAMICS CHANGE.

*TRY A SURREAL APPROACH

CONCEPT:

↓ CORE DISPERSES

TRANSLATION

ADD GOBBOS (REMINISCENT OF TREES) INTO B_2 (YELLOW?)

ADD TOP LIGHT IN CONTRAST COLOUR? *COOL BLUE?

N.B.: VINCE'S MONOLOGUE

COMPANY

Production:

Sherry Wells	Director
Jasper von Meerheimb	Designer
Kit Hubka	Stage Manager
Thomas Nerling	Assistant Director
Pat Darbasie	Assistant Stage Manager
Brian Currah	Design Advisor
Gordon Peacock	Directing Advisor
Alan Welch	Production Manager
Gaetan Jalbert	Head Electrician
Peter Gerrie	Head Carpenter
Gerry Bezaire	Property Master
Nancy Hawkins	Wardrobe Supervisor
Margaret Fitzgerald	Head Seamstress

Crew:

Ron Thiessen	Second Carpenter
Bernard Laforest	Lighting Operator
Marilyn Maccallum	Sound Operator
Bonnie Bishop	Running Crew
Kathryn Grundy	Running Crew

Administration:

Tim Davisson	Business Manager/Publicity
Bill Tepper	Press Release
Keltie Stearman	Box Office Manager
Lois Bachynsky	Subscription Sales
Thomas Nerling	House Manager

(cont)

Cast:

Bill Davidson	Dodge
Lee Royce	Halie
Tom Menczel	Tilden
Steven Simms	Bradley
Kathy Newby	Shelly
Robert Wisden	Vince
Will Reese	Father Dewis

BREAKDOWN OF BUDGET

Set	$625.00
Costumes	$200.00
Props	$75.00
Contingency	$100.00
	$1000.00

LIST OF COSTUMES

DODGE

Undershirt (open cut)

Shirt

Pants

Belt

Heelless slippers

Socks

Baseball cap

HALIE

(1)

Black mourning dress, 1/4 sleeve

" full slip

" lyle stockings

" granny shoes

" long gloves

" hat w/ veil

" purse

(2)

Yellow dress, full skirt

Stockings

Yellow 60's shoes

Petticoat

White short gloves

Straw hat w/ ribbon

Father Dewis

Black suit

" socks

" shirt

White minister's collar

Wire-rimmed round glasses

(cont)

TILDEN

Overalls

Soft green shirt

Old construction type boots

Black Wellingtons

Socks

BRADLEY

'Blue collar' janitor shirt

Black suspenders

2 pr Drk. blue wool trousers

Crew neck grey undershirt

Black janitor boots

Yellow rain slicker

grey work socks

VINCE

Jeans

Western belt

Cowboy boots

Buff colour plain cowboy shirt

Red sweatshirt

Jacket

SHELLY

Jeans

Striped top, sleeveless (lavender/white)

Fur jacket

Heeled shoes, open toe

LIST OF FURNITURE

1	Sofa
1	Tiered end-table
2	Lamps
1	Television w/ wood paneling
1	Sidetable (to be built)
1	Heating stove (to be built)
1	Oval rug 5' x 7'
1	Doormat
	Miscellaneous dressing (junk)

LIST OF PROPS

5	Bottles of pills
1	Bottle of American whiskey
1	Old grey blanket
10	American cigarettes (pkgs)
1	Spitoon
1	Umbrella (black)
1	Old bedroom pillow
12 doz	Unshucked corn
1	Chewing tobacco w/ knife
1	Milking pail
1	Milking stool w/ handle
1	Glass of water
1	Newspaper
1	Electric hairclipper
1	Strap-on artificial leg
1	Mechanical leg apparatus
1	Saxophone case
6 bunches	Carrots w/ tops
2	American one dollar bills
16	Cup and saucer (to be broken)
1	Silver whiskey flask
1	Shopping bag
60	Empty alcohol bottles (to be broken)
1	Folding hunting knife
2 doz	Yellow roses w/ buds (silk)
10	Yellow roses (real)
2	Ashtrays (1 on a stand)
1	'Dead baby' w/ cloth wrappings
1	Leg harness

CUE SCHEDULE

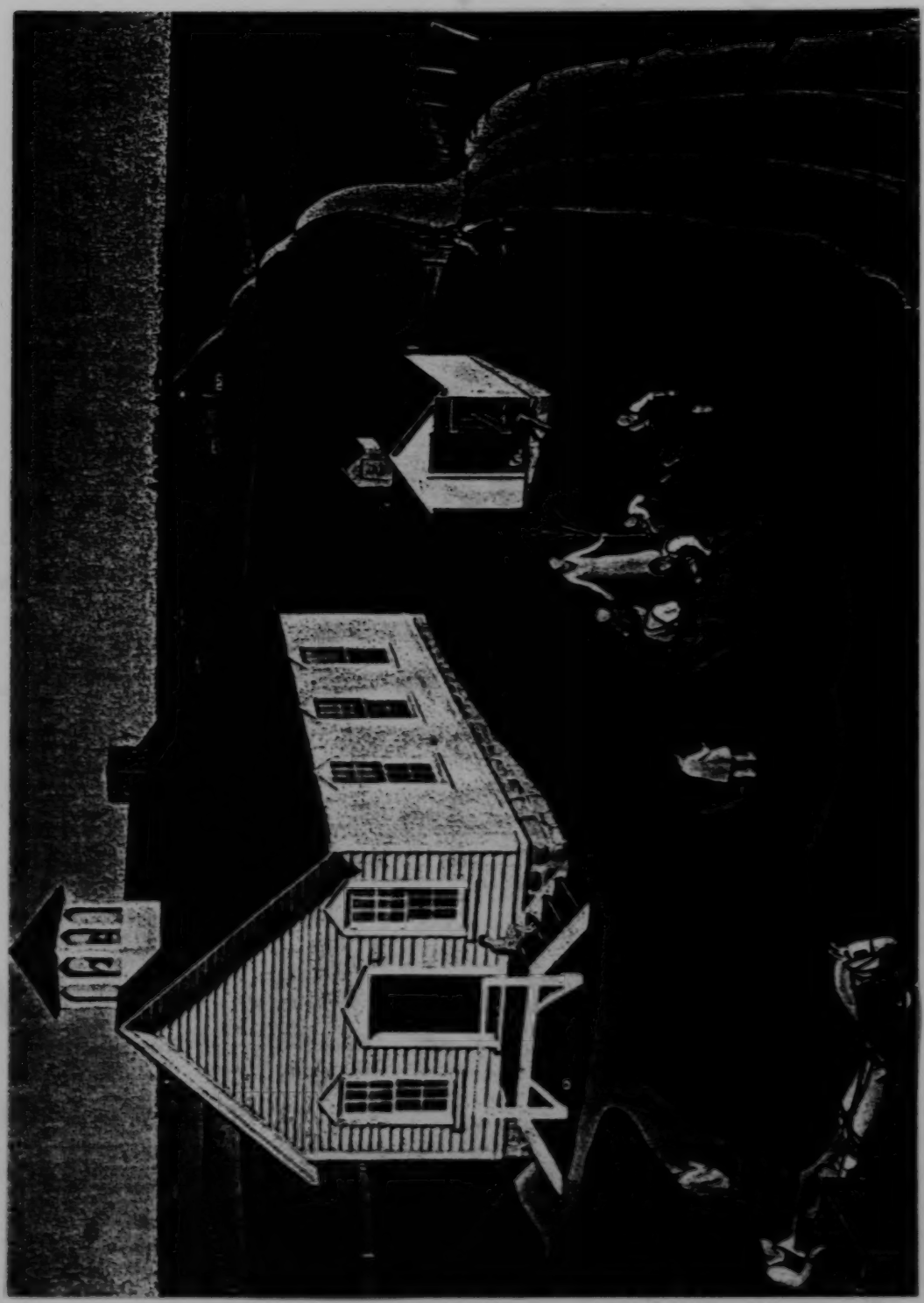
Cue 1	25 minutes to curtain (5 minutes to house open).
Cue 2	T.V. on; visual cue during preset.
Cue 3	House doors closed (8 pm).
Cue 3.5	House lights out.
Cue 4	page 5, Act I.
Cue 4.5	page 14, Halie: "I only regret that he didn't die in action"▲ .
Cue 5	immediately follows Cue 4.5
Cue 5.4	page 15, Halie: "He even recommended to the City Council that they put up a statue of Ansel"▲ .
Cue 5.6	page 18, Halie exits through screen porch door.
Cue 8	page 21, T.V. off; visual cue: Tilden (line 15).
Cue 9	page 23, clippers on; visual cue: Bradley plugs in clippers.
Cue 10	page 23, Bradley removes Dodge's cap, (to Blackout).
Cue 11	Houselights
Cue 12	Houselights to ½.
Cue 12.5	Blackout
Cue 13	page 23, Act II up.
Cue 13.1	page 26, Vince goes off upstairs.
Cue 13.3	page 26, Shelly: "Vince will you come down here please!"▲.
Cue 13.5	page 34, T.V. on; while Vince demonstrates his tricks.
Cue 14	page 39, Shelly: "He's all right"▲.
Cue 19	page 42, T.V. off; Dodge: ▲"Tilden".
Cue 20	page 44, Shelly: "Shut up!"▲ .

(cont)

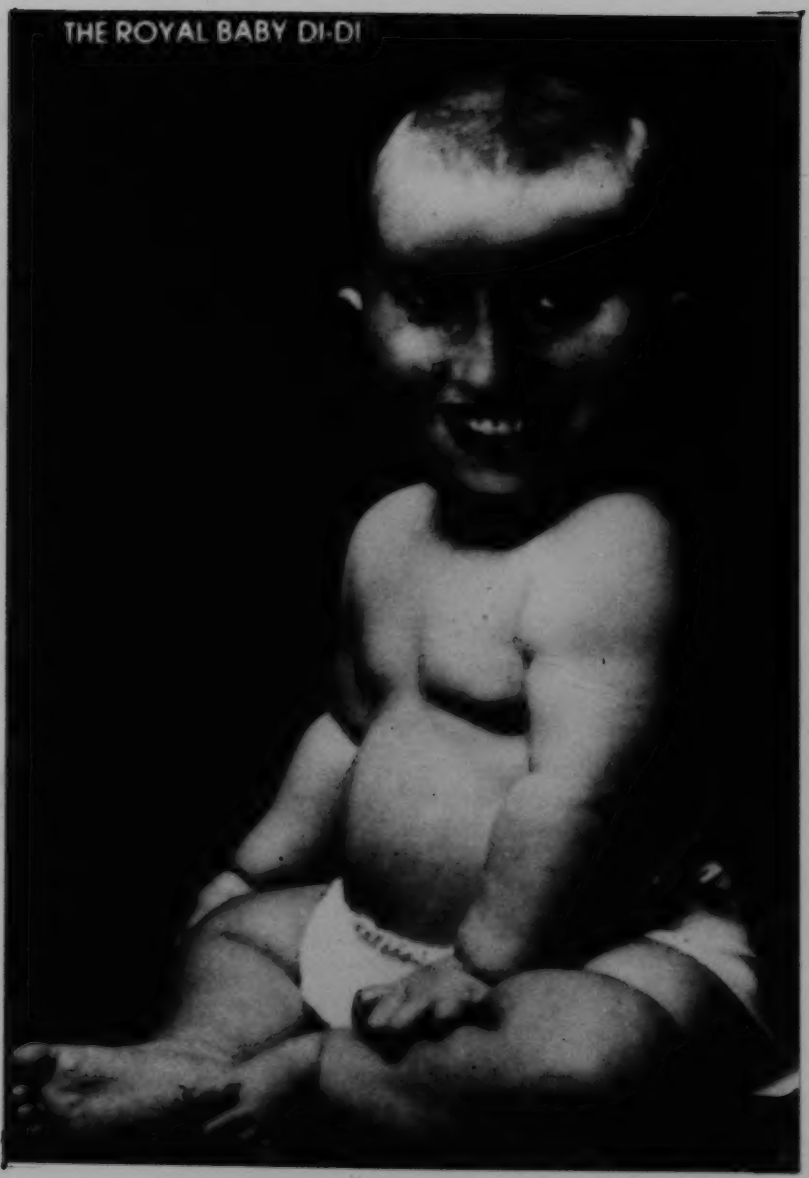
Cue 21	page 44, Bradley drops coat onto Dodge.
Cue 22	House up.
Cue 22 p1	Warmer
Cue 23	Houselights to ½.
Cue 23 p1	Blackout; Houselights out.
Cue 24	page 45, Act III up.
Cue 25	page 62, Vince comes through screen window.
Cue 25.4	page 64, Shelly: "You just disappeared" ▲ .
Cue 25.6	page 65, Shelly: "Bye Vince" ▲ .
Cue 26	page 65, Father Dewis exits.
Cue 27	page 66, Halie begins to speak.
Cue 28	page 66, Halie: "The rest takes care of itself", Tilden enters from kitchen.
Cue 29	page 66, Tilden half-way up stairs.
Cue 30	page 66, Tilden exits at top of stairs.
Cue 30.5	Curtain call.
Cue 30.8 p1	Houselights up.
Cue 31	Warmer, house doors open.

▲ refers to cue 'Go'.

PHOTOGRAPHIC RECORD



PH #1



PH #2

PH #3

IN THIS PROUD LAND
AMERICA 1935-1943 AS SEEN IN THE FSA PHOTOGRAPHS
By Roy Emerson Stryker
and Nancy Wood

PH #4

PH #5

PH #6

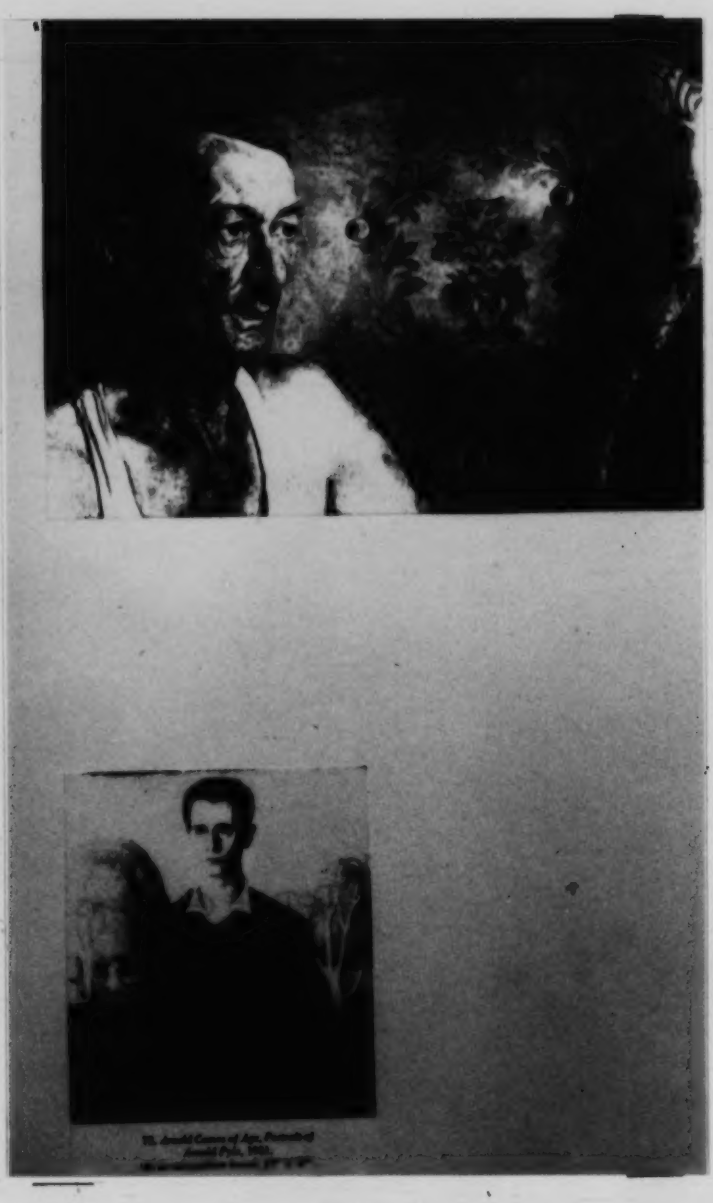
PH #7

PH #8

Brooke Shields being readied by a makeup man before one of her modeling sessions

PH #9

PH #10



PH #11

PH #12

PH #13

PH #14

PH #15

PH #16

PH #17

PH #18

PH #19

PH #20

PH #21

PH #22

PH #23

PH #24

PH #25

PH #26

PH #27

PH #28

PH #29

PH #30

PH #31

PH #32

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PH #41

PH #42

PH #43

PH #44

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PH #46

PH #47

PH #48

PH #49

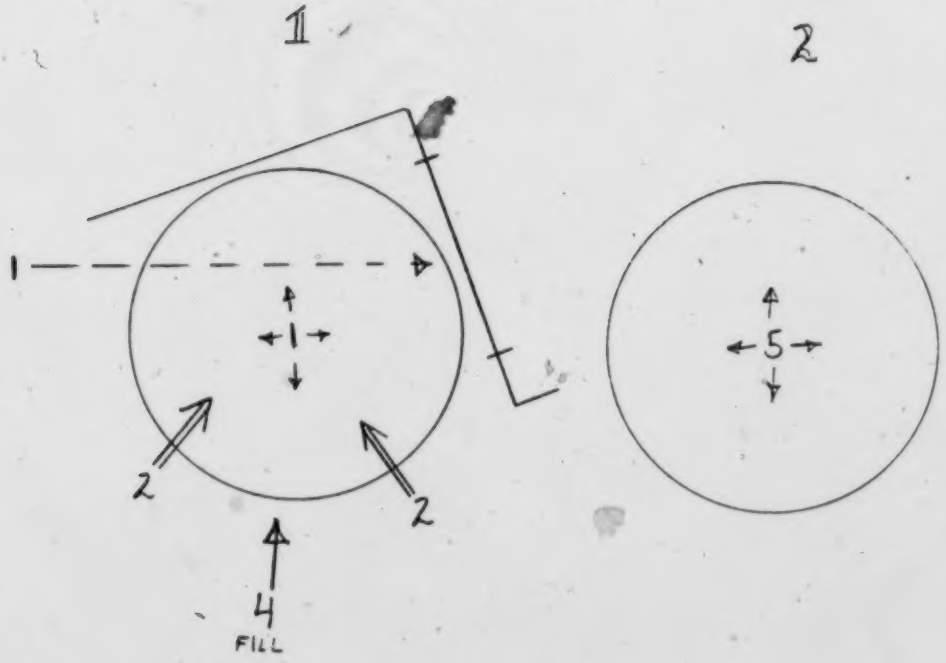
PH #50

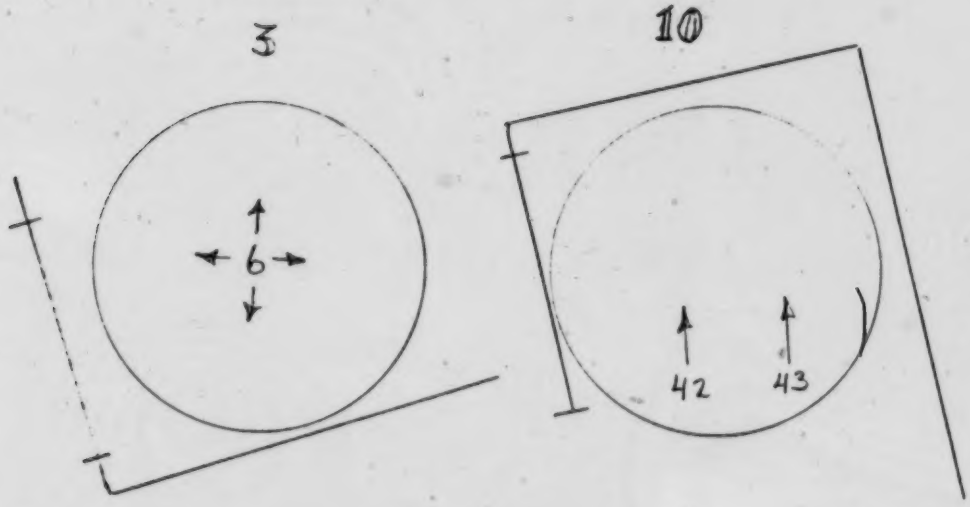
PH #51

PH #52

PH #53

Magic Sheet

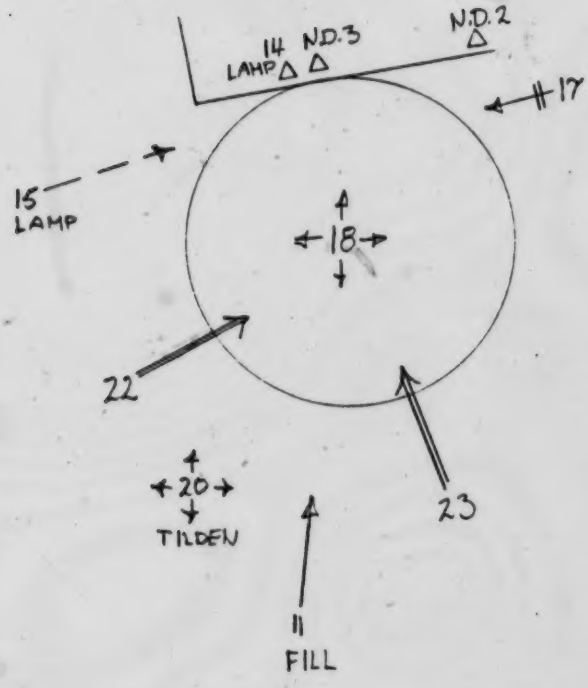




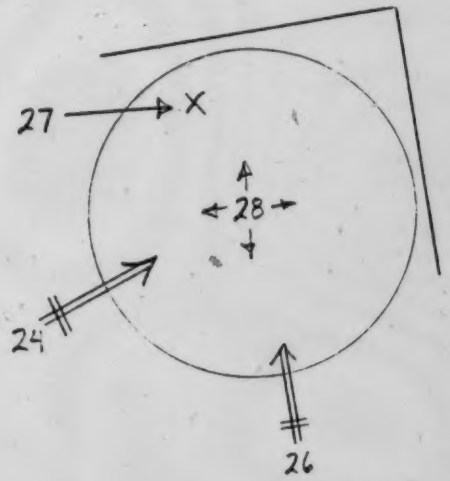
Large numbers indicate areas (see lighting plot)

Smaller numbers indicate dimmers

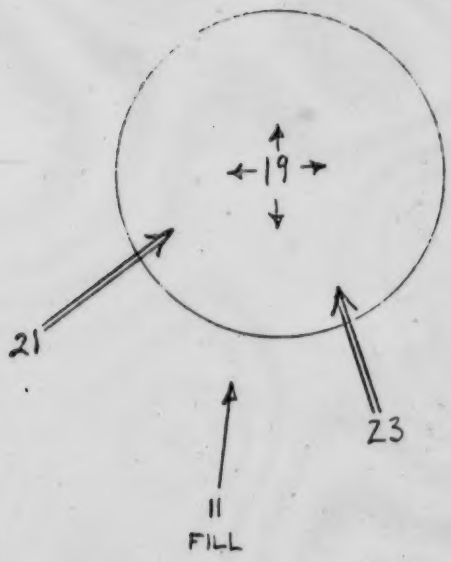
5


14 LAMP
N.D.3
N.D.2
17
15 LAMP
18
22
23
20
TILDEN
FILL

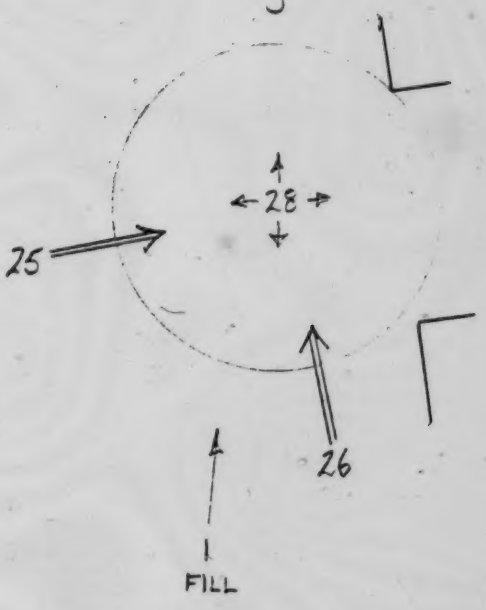
6

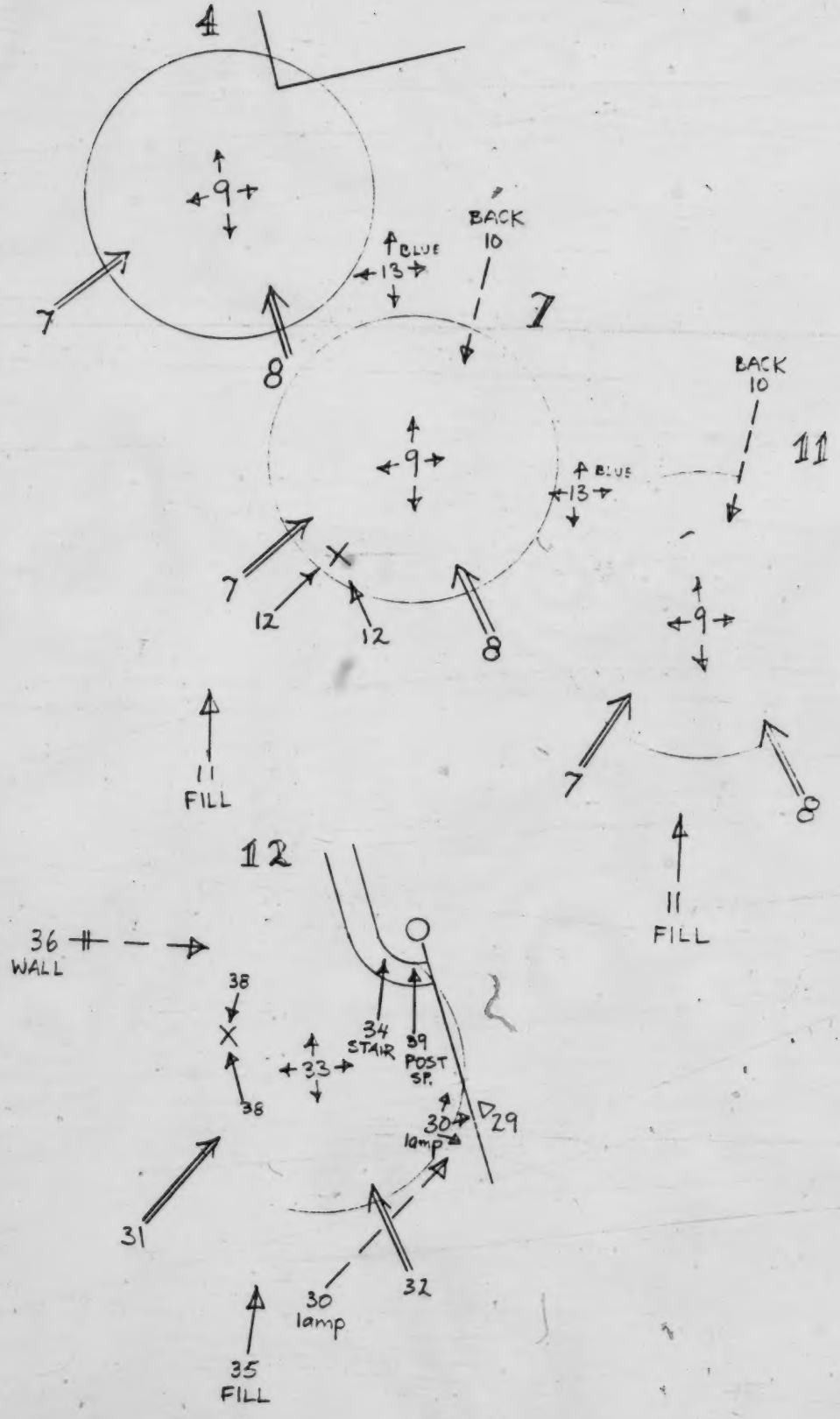

27
X
28
24
26

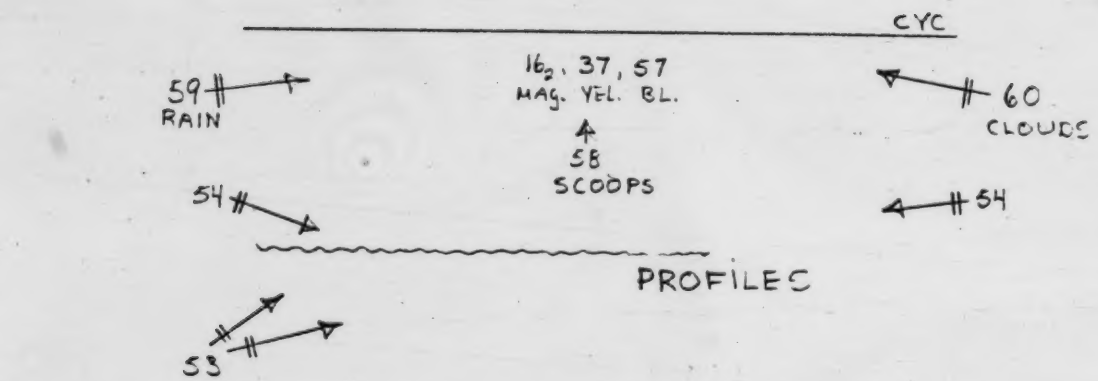
8

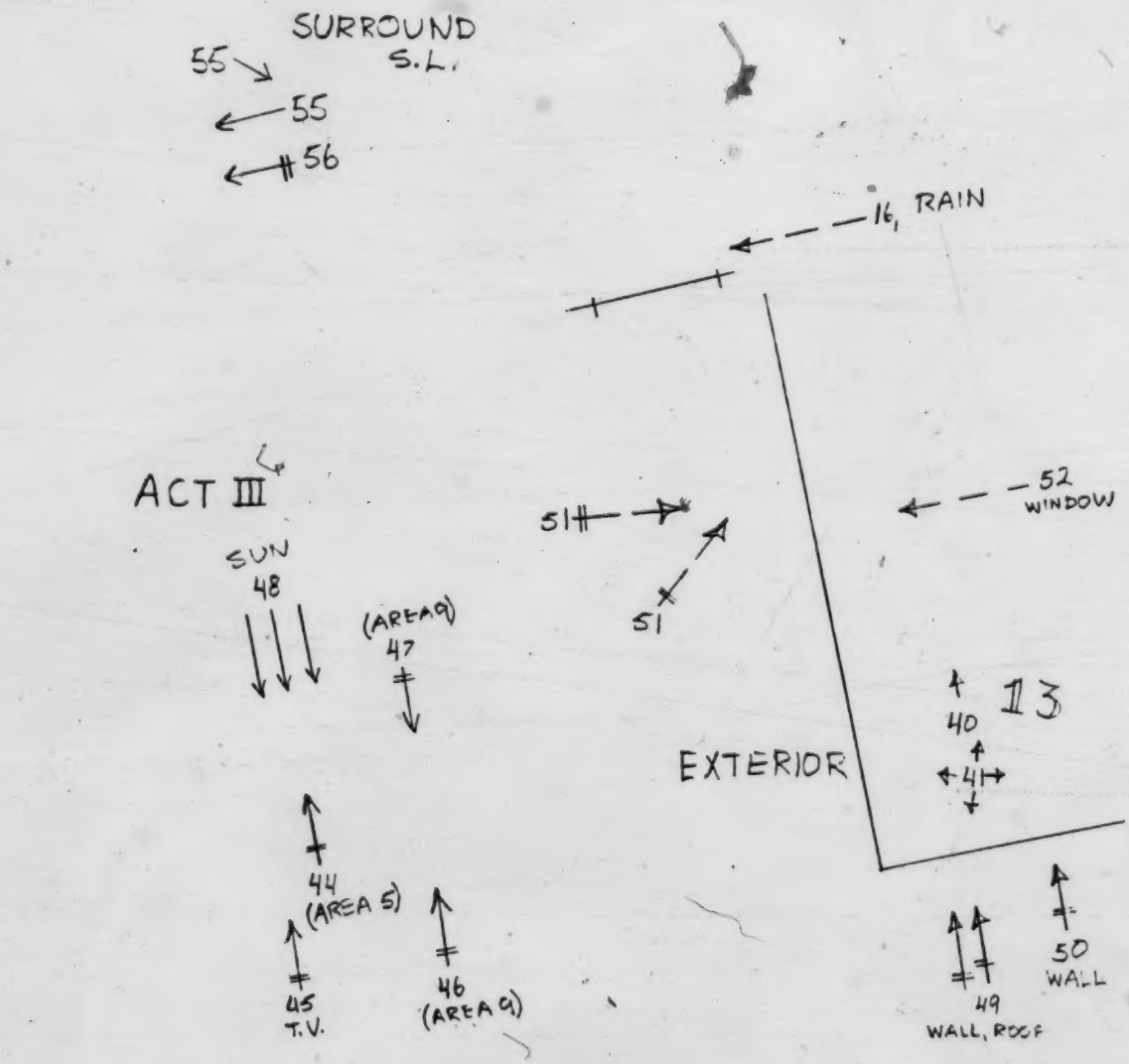

19
21
23
FILL

9


28
25
26
FILL


4
9
BLUE
13
BACK
10
7
8
7
9
BLUE
13
BACK
10
11
12
12
7
8
11
FILL
9
7
8
11
FILL
12
36
WALL
38
38
34
STAIR
39
POST
SP.
33
30
lamp
29
31
30
lamp
32
35
FILL


CYC
59
RAIN
16₂, 37, 57
MAG. YEL. BL.
58
SCOOPS
60
CLOUDS
54
54
PROFILES
53


SURROUND
S.L.
55
55
56
16, RAIN
ACT III
SUN
48
(AREA 9)
47
51
51
52
WINDOW
EXTERIOR
40
41
13
44
(AREA 5)
45
T.V.
46
(AREA 9)
49
WALL, ROOF
50
WALL

DIMMER GANG

dimmer #	inst #
AREA 1	
1	49, 41
2	18, 26
4	4
AREA 2	
5	67
AREA 3	
6	76
AREAS 4,7,11	
7	20, 21, 24
8	11, 15, 16
9	44, 47, 48
10	56, 62
11	2, 3
12	17, 22
13	46, 63
AREAS 5,8	
14	91
15	37
16 (1)	94 (rain Act 1 & 2)
N.D.2	92
17	69
18	60
19	57
20	61
21	23
22	25
23	10, 12
N.D.3	93

dimmer #	inst #
AREAS 6,9	
24	34
25	27
26	8, 9
27	38
28	54, 66
AREA 12	
29	90
30	14, 32
31	19
32	7
33	43
34	13
35	1
36	39
38	52, 29
39	33
AREA 13	
40	30
41	31
AREA 10	
42	65
43	64
ACT III	
44	59
45	45
46	55
47	68

(cont)

48	70, 71, 72
EXTERIOR	
49	6, 28
50	5
51	53, 58
52	42
PROFILES	
53	50, 51
54	82, 83, 79
SURROUND	
55	36, 40
56	35
CYCLORAMA	
16 (2)	88
37	87
57	86
58	73, 74, 75, 77, 78
59	84, 85
60	80, 81

LIST OF DIMMER LEVELS BY CUE

dimmer #	intensity (1 - 100%)
Cue 1	manual operation
1	@ 17
2	17
5	26
14	30
15	25
16	17
17	34
18	25
22	20
23	21
24	35
25	10
27	17
28	30
29	25
30	21
31	25
34	17
37	34
40	25
41	21
49	26
50	17
51	30
52	25
53	25
54	34
55	30
57	42
58	17
59	25
60	17
64	84
Cue 2	
N.D.2	on
Cue 3	5 sec
1	20

(cont)

2	20
5	30
14	40
15	30
16	20
17	40
18	30
22	30
23	25
24	25
25	12
27	20
28	35
29	35
30	25
31	30
34	20
37	40
40	30
41	25
49	30
50	20
51	35
52	35
53	30
54	40
55	35
57	50
58	20
59	30
60	20
64	65

Cue 3.5 5 sec

64	00

Cue 4 8 sec

1	27
2	20
4	24
5	45
7	36
8	33
11	45
14	33
15	35

(cont)

16	23
17	57
18	33
19	19
20	57
21	28
22	30
23	28
24	41
25	15
26	33
27	16
28	36
29	32
30	33
31	41
32	24
33	41
34	20
35	33
36	41
37	41
40	33
41	45
42	30
43	40
49	33
50	28
51	41
52	40
53	28
54	36
55	28
56	28
57	81
58	19
59	33
60	28

Cue 4.5 .1 sec

34	25
52	00

Cue 5 .1 sec

33	49
35	37

(cont)

40	53
41	81

Cue 5.4 20 sec

2	27
7	40
8	40
12	25

Cue 5.6 40 sec

2	24
12	00
31	35
40	40
41	70

Cue 8

N.D.2 off

Cue 9

N.D.3 on

Cue 10 10 sec

1 - 43	00
49	30
51	35
54	32
57	00
58	00

follow:
N.D.3 off

Cue 11 10 sec

49	35
54	37
64	100

Cue 12 5 sec

37	40
49	30

(cont)

57	50
64	65

Cue 12.5 5 sec

1 - 64	00

Cue 13 10 sec

1	27
2	27
4	20
5	67
6	34
7	40
8	30
9	27
10	40
11	37
12	16
14	35
15	40
16	18
17	61
18	30
19	16
21	30
22	20
23	27
24	34
25	20
26	27
27	35
28	33
29	34
30	34
31	45
32	20
33	40
34	23
35	35
36	40
38	20
40	27
41	16
42	30
43	40
49	20

(cont)

50	16
51	23
53	20
54	27
55	23
56	23
57	67
60	34

Cue 13.1 .1 sec

52	35

Cue 13.3 .1 sec

52	00

Cue 13.5 .1 sec

31	40
N.D.2	on

Cue 14 5 sec

18	25
23	20
29	27
34	20
38	27

Cue 19

N.D.2	off

Cue 20 10 sec

1	20
2	20
9	20
11	32
14	30
15	35
21	24
27	30
28	27
39	45

(cont)

Cue 21 10 sec

1 - 64 00

Cue 22 8 sec

64 100

Repatch 16: -94
+88

Cue 22 part 1 5 sec, delay 2 sec

2 15
5 30
18 20
23 20
24 40
27 30
41 45
51 30
54 35

Cue 23 8 sec

64 00

Cue 23 part 1 5 sec, delay 4 sec

1 - 64 sec

Cue 24 13 sec

1 25
2 25
4 30
5 80
6 80
7 55
8 25
9 30
10 40
11 45
12 25
13 49
17 1
18 35
19 20

(cont)

21	40
23	20
24	40
27	40
28	70
31	60
33	40
34	30
35	35
36	70
37	50
39	40
40	30
41	45
42	30
43	40
48	30
50	30
51	50
53	50
54	80
57	100
58	55

Cue 25 10 sec

21	35
23	15
44	70
45	50

Cue 25.4 10 sec

12	35

Cue 25.6 5 sec

12	25

Cue 26 30 sec

2	20
9	20
10	35
11	35
12	35
13	60
17	60

(cont)

18	25
21	30
22	30
23	20
28	50
31	45
33	45
35	30
36	50
40	35
41	00
44	80
45	80
46	40
47	30
48	35
51	40
58	60

Cue 27 7 sec

1	15
2	00
4	15
5	00
6	00
7	25
8	15
10	00
13	40
22	00
23	25
24	50
27	30
28	00
33	35
40	40
43	25
44	100
45	45
46	30
47	00
48	25
53	35
54	50
56	50
58	40

(cont)

Cue 28 15 sec

7	00
8	00
9	00
11	25
12	00
13	15
23	15
25	10
26	35
31	35
35	35
45	35
46	40
47	40
53	20
54	00
56	35

Cue 29 4 sec

13 - 27	00
31	30
33	00
34	00
35	20
37	00
39	00
40	35
43	00
44	00
45	00
46	00
47	00
48	00
51	20
56	00
57	00
58	20

Cue 30 6 sec

1 - 64 00

Cue 30.5 7 sec

Ditto Cue 24

(cont)

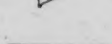
Cue 30.8 part 1 8 sec, delay 4 sec

64	100

Cue 31 5 sec

11	25
34	15
39	25
51	20
53	20
55	30
57	40
58	20

Lighting Equipment For Studio Theatre

Quantity		Lens	Watts	Type	Beam	Field	Notes
4		Mini Zoom	500				
10		Zoom Elipse	1000	Colortran	7.5°-15°	14°-35°	F.O.H. only
24		(8x9) 203 x 229 mm	1000	Leko Century 1575	±7.5°	±15°	12 p.c. lenses 12 step
8		(8x12) 203 x 305 mm	750	Leko Kleigle 1355/8	±12°	±12°	Balcony only
6		(6x12) 152 x 305 mm	500	Leko Strand 2212	±21°	±31°	Axial mount
8		(6x12) 152 x 305 mm	500	Leko Strand 2331	±16°	±28°	
24		(6x9) 152 x 229 mm	500	Leko Strand 2321	±24°	±40°	18 @ 750 W
4		(6x9) 152 x 229 mm	500	Leko Century	±24°	±40°	Very old
2		(4½x6½) 114 x 165 mm	500	Leko Century	±38°	±50°	Very old
10		90 mm (3½")	500	Patt 23	±20°	±20°	6 lenses available for 36°
10		203 mm (8")	1000	Fresnel Strand Patt 23	10-60°	18-70°	9 barndoors
4		203 mm (8")	1000	Fresnel Strand 3413	9-21°	16-33°	2 top hats
10		152 mm (6")	750	Fresnel Strand 3342	8-32°	17-45.5°	
13		152 mm (6")	500	Fresnel Century 520			6 @ 750 W Semi-old
2		3"x2¼"	150	Fresnelite 3141	16°	58°	
7		381 mm (15")	1000	Beam Projector Strand 1108	---	---	
4		254 mm (10")	500	Beam Projector Strand 1113	---	---	
8		356 mm (14")	500	Scoop Century	---	---	Incandescent bulb
6		.8m (6')	150	Border Strip Century	---	---	3 circuits

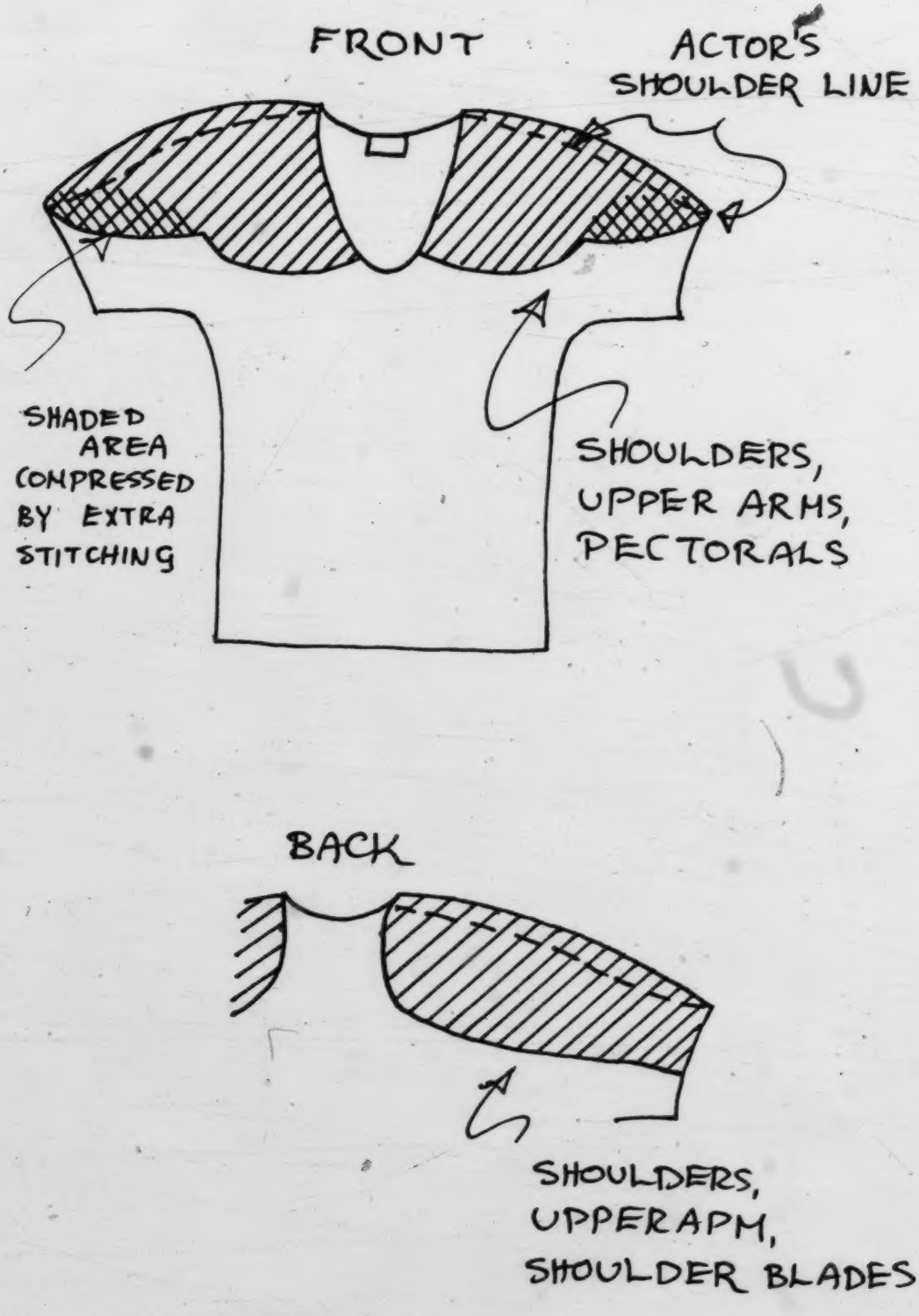
Lighting Boards: Mini Palette Strand Century
60 dimmers - 3 presets B & W - Manual oper.

Dimmers: 1 thru 40 @ 2.4 KW (dimmer 3 not working)
41 thru 60 @ 3.6 KW

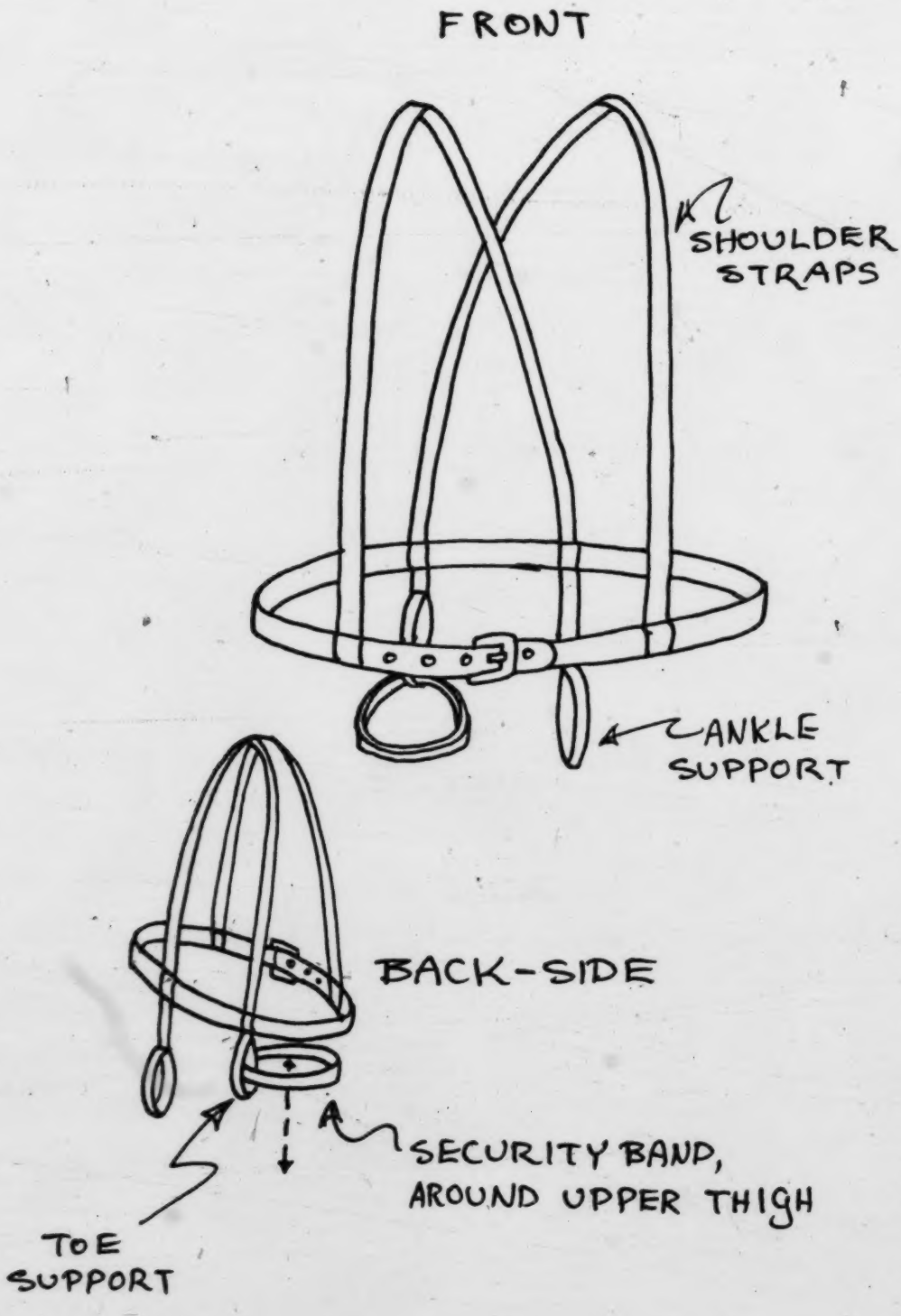
Total No of Circuits: 120

N.B. Please check with Corbett electrician before making any lighting changes.

Shoulder and Chest Padding (Tilden)



Leg Harness (Bradley Act III)



STUDIO THEATRE - COSTUME DEPARTMENT MEASUREMENT SHEET

CHARACTER NAME: _____ DATE: _____

PLAY: _____

NAME: _____

ADDRESS: _____

PHONE: _____

HEIGHT: _____ NECK TO WAIST OVER BUST: _____

WEIGHT: _____ MID-SHOULDER TO BUST POINT: _____

NECK: _____ NECK TO SHOULDER TO ELBOW TO WRIST: ____

BUST/CHEST: _____ SLEEVE INSEAM: _____

WAIST: _____ UPPER ARM: _____

HIP: _____ FOREARM: _____

WAIST TO HIP: _____ WRIST: _____

RISE: _____ THIGH: _____

FRONT LENGTH: _____ KNEE: _____

BACK LENGTH: _____ CALF: _____

NARROW FRONT: _____ WAIST TO KNEE: _____

NARROW BACK: _____ WAIST TO FLOOR: _____

ARMHOLE DEPTH: _____ NAPE TO FLOOR: _____

ARMPIT TO SIDE WAIST: _____ HEAD: _____

INSEAM: _____

OUTSIDE SEAM: _____ ALLERGIES: _____

MEN:

COMMERCIAL SUIT SIZE: _____

COLLAR: _____

SHOE: _____

TIGHTS: _____

WOMEN:

COMMERCIAL DRESS SIZE: _____

BRA SIZE: _____

SHOE SIZE: _____

TIGHTS: _____

LIST OF FITTING TIMES

Lee (Halie)	Tuesday 2:00 pm
Will (Father Dewis)	Tuesday 3:00 pm
Kathy (Shelly)	Wednesday 11:30 am
Tom (Tilden)	Thursday 6:30 pm
Steve (Bradley)	Thursday 6:45 pm
Bill (Dodge)	Friday 10:30 am
Robert (Vince)	Friday 11:00 am

Desire Under the Elms

CHARACTERS

EPHRAIM CABOT

SIMEON, PETER, EBEN } *His sons*

ABBIE PUTNAM

Young Girl, Two Farmers, The Fiddler, A Sheriff, and other folk from the neighboring farms.

The action of the entire play takes place in, and immediately outside of, the Cabot farmhouse in New England, in the year 1850. The south end of the house faces front to a stone wall with a wooden gate at center opening on a country road. The house is in good condition but in need of paint. Its walls are a sickly grayish, the green of the shutters faded. Two enormous elms are on each side of the house. They bend their trailing branches down over the roof. They appear to protect and at the same time subdue. There is a sinister maternity in their aspect, a crushing, jealous absorption. They have developed from their intimate contact with the life of man in the house an appalling humaneness. They brood oppressively over the house. They are like exhausted women resting their sagging breasts and hands and hair on its roof, and when it rains their tears trickle down monotonously and rot on the shingles.

There is a path running from the gate around the right corner of the house to the front door. A narrow porch is on this side. The end wall facing us has two windows in its upper story, two larger ones on the floor below. The two upper are those of the father's bedroom and that of the brothers. On the left, ground floor, is the kitchen—on the right, the parlor, the shades of which are always drawn down.

* from: Three Plays of Eugene O'Neill, New York: Vintage Books, 1959. (page 3)

MONTH/MOIS March - April PRODUCTION MFA-1

SUNDAY / DIMANCHE	MONDAY / LUNDI	TUESDAY / MARDI	WEDNESDAY / MERCREDI	THURSDAY / JEUDI	FRIDAY / VENDREDI	SATURDAY / SAMEDI
20	21 Prod. mtg. 9am Mtg. to decide if set feasible at 10:30am 83-4 @ 8pm	22 83-4 @ 8pm	23 83-4 @ 8pm	24 83-4 @ 8pm	25 Grd plan comp. Casting comp. 83-4 @ 8pm	26 83-4 @ 2pm and @ 8pm
27 1st reh.	28 83-4 @ 8pm	29 Pulling props 10:00am 83-4 @ 8pm	30 Reh props comp. 83-4 @ 8pm	31 83-4 @ pm	1 Good Friday 83-4 @ 8pm	2 83-4 @ 8pm
3	4 Easter Monday	5 Peter back. Const. dwgs comp. Costume sketches comp. STRIKE Deer & Cantelope.	6 2nd prod. mtg. 10:45 in 3-88.	7	8	9
10	11	12 Last class. 1st runthrough.	13	14 First run-thru 7p.m.	15 Sound plot comp.	16
17	18 Light plot comp.	19	20 9 a.m. PROD MTG CORBETT	21 10a.m. FAC COMM 1p.m Bradley Costume 4:30 meet for bottles.	22	23 Set comp. 2-6 rehearsal on stage.

MONTH/MOIS April - May PRODUCTION MFA-1

SUNDAY DIMANCHE	MONDAY LUNDI	TUESDAY MARDI	WEDNESDAY MERCREDI	THURSDAY JEUDI	FRIDAY VENDREDI	SATURDAY SAMEDI
24 ~~9-1 rehearsal?~~	25 8-12 focus Focus. l ~~board~~ 12-6:00 work 7-11 rehearsal	26 PROD MTG. ~~11 a.m.~~ (Focus) 8:30am CORBETT 12-6 work 7-11 rehearsal 1:30 HALIE.	27 Focus 8-12 7-11 rehearsal Program mini- pallet 6-11pm 6:30 DEWIS 1-6 plus Crew (See-thru)	28 9-12am cue-to-cue props ~~prop~~ d4 sound 3-7 WORK wet Tech @ 8pm	29 9-1 WORK 1+? TBA Tech @ 8pm	30 Dress Tech @ ~~8~~ 2p.m.
1 7p.m. Dress Dress @ 8pm	2 MFA-1 Open @ 8pm	3 MFA-1 @ 8pm	4 MFA-1 @ 8pm	5 PHOTO CALL after MFA-1 @ 8pm	6 MFA-1 @ 8pm	7 MFA-1 @ 8pm STRIKE

(con't)

MONTH/MOIS APRIL — PRODUCTION BURIED CHILD.

SUNDAY DIMANCHE	MONDAY LUNDI	TUESDAY MARDI	WEDNESDAY MERCREDI	THURSDAY JEUDI	FRIDAY VENDREDI	SATURDAY SAMEDI
	4 Holiday	5 Poster to office	6 Poster to Night Life	7	8	
	11	12	13	14 Press Release Written	15	
	18 Press Release mailed		20 Opening Night invites mailed	21 Program info to office by Noon.	22 Proof Program	
	25 Program to Printing					
Press Photo Call 7:00pm?	2 Opening Night.					

PROMOTIONS CALENDAR

REHERSAL CALENDAR

MONTH/MOIS APRIL PRODUCTION BURIED CHILD

SUNDAY DIMANCHE	MONDAY LUNDI	TUESDAY MARDI	WEDNESDAY MERCREDI	THURSDAY JEUDI	FRIDAY VENDREDI	SATURDAY SAMEDI
3	4	5	6 7-11 Act I D,H,T 9:30 D,T,S	7 7-11 D,T,S 8:00 add B 9:00 D&S	8 OFF	9 10-1, 2-6 10:00-Act I 12:00-add B 2:00-Act III D&S 3:00-add rest of cast
10 1-6 everyone but V&T	11 7-11 Act II 7:00 D,V,S 9:00-add T	12 7-11 Act II work thru ActII add B at 9:00	13 6-10 Act III 6:00	14 7-11 First rough run-through	15 OFF	16 10-1, 2-6 Act III no 10- Act I 12- add B 2- Act III
17 1-6	18 7-11	19 7-11	20 7-11	21 7-11	22 T.B.A.	23 10-1, 2-6
24 1-6	25 7-11	26 7-11	27 7-11	28 Tech @ 8:00pm	29 Tech @ 8:00pm	30 10:00→T.B.A. Tech Dress @ 8:00pm
1 Dress @ 8:00pm	2 Open @ 8:00pm	3 Perf @ 8:00pm	4 Perf @ 8:00	5 Perf @ 8:00	6 Perf @ 8:00	7 Perf @ 8:00 Strike set

PRESS RELEASE

STUDIO THEATRE, UNIVERSITY OF ALBERTA, EDMONTON
Phone 432-2495

FOR IMMEDIATE RELEASE
For Further Information
Contact Bill Tepper
432-2495

STUDIO THEATRE

PRESENTS

"BURIED CHILD"

Studio Theatre is proud to present the fifth production of its Stage '83 Season, the Edmonton premiere of "BURIED CHILD", by Sam Shepard. "BURIED CHILD" runs at Studio Theatre from May 2nd to the 7th, and represents the Master of Fine Arts Thesis production for Director Sherry Wells and Designer Jasper Von Meerheimb.

In "BURIED CHILD", Sam Shepard exposes with stunning wit and insight the process of disintegration that he sees as part of America today. The setting is a squalid farmhome, occupied by an extraordinary family, engulfed in the guilt of a dark secret. Into their midst comes the prodigal grandson, whom none of them recognizes or remembers, and his girlfriend, who cannot comprehend the mad world in which she finds herself. "BURIED CHILD" received the Pulitzer Prize for Drama in 1979.

Sam Shepard (1939-) is one of the most ambitious, popular, and powerful playwrights in America today. "His plays cut to and through the heart of outlaw America" (Time magazine). Shepard's other works include "TRUE WEST", "THE CURSE OF THE STARVING CLASS", and "THE TOOTH OF CRIME." T.E. Kalem, drama critic for Time writes: "If plays were put in time capsules, future generations would get a sharp-toothed profile of life in the U.S.A. in the past decade and a half from the plays of Sam Shepard. His theme is betrayal, not so much of the American Dream as of the inner health of the nation." Jack Richardson, in his introduction to "BURIED CHILD" adds: "Shepard's is an American voice, well-suited to tell strange and extravagant stories in a way that beguiles our disbelief, and it is a voice that is unique in our theatre."

Studio Theatre is located in Corbett Hall on the University of Alberta Campus. Performances of "BURIED CHILD" run nightly at 8:00 P.M. from May 2nd to the 7th. Tickets are $3.00 and are available from Studio Theatre Box Office, Room 3-146, Fine Arts Centre, 112th Street and 89th Avenue, or at the door. For any further information, or to reserve your tickets, please call 432-2495.

BURIED CHILD

BY SAM SHEPARD

STUDIO THEATRE

MAY 2-7

COLOURED PAPER
PAPIER DE COULEUR

COLOURED PAPER
PAPIER DE COULEUR

ADMINISTRATIVE STAFF

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Publicity.....BILL TEPPER
Box Office Manager.....KELTIE STEARMAN
Subscription Sales.....LOIS BACHYNSKY
House Manager.....THOMAS NERLING

PRODUCTION STAFF

Production Manager.....ALAN L. WELCH
Head Electrician.....GAETAN JALBERT
Head Carpenter.....PETER GERRIE
Second Carpenter.....RON THEISSEN
Property Master.....GERRY BEZAIRE
Wardrobe Supervisor.....NANCY HAWKINS
Head Seamstress.....MARGARET FITZGERALD
Lighting Operator.....BERNARD LAFOREST
Sound Operator.....MARILYN MACCALLUM
Running Crew.....BONNIE BISHOP, KATHRYN GRUNDY

SPECIAL THANKS

Studio Theatre extends special thanks to the companies and individuals who have contributed towards this production of Buried Child.

Sandy Weipert, Mac Plastics Ltd., Tropical Gardens Wholesale Florists Ltd., North Star Cold Storage, Wayne A. Gill, Conni Massing, Keltie Stearman, Lois Bachynsky, Tim Davisson, Alan L. Welch, Jim Dougall, Geoffrey Jackson, Jeremy Dix-Hart, James H. McTeague, Jim DeFelice, David L. Lovett, David Barnet, Larry Savage, Marie Gynane, and Gordon Peacock.

Edmonton Sun Review

BURIED CHILD
— Studio Theatre

Solid and authentic

By JOHN CHARLES

Buried Child is another American play about buried dreams, the buried past and the bizarre web of family relations you can never escape from.

But it's not *just* another such play because it's by Sam Shepard, who has become one of America's great comic elegists of the stage. He's a much hipper and more surreal writer than O'Neill, Williams, or Miller on this subject, but no less memorable or theatrically knowing.

And Studio Theatre's performance of this very difficult show (which won the 1979 Pulitzer) is the second opportunity this season to examine a major Shepard work, since Northern Lights did *True West* last autumn. It's about time Sam came to Edmonton.

Dodge (Bill Davidson) lies on a collapsing sofa watching TV while his wife Halie (Lee Royce) describes the rain from her upstairs window, off-stage. This opening scene is wonderful, because it trains us to listen carefully, as we should throughout since these characters say some very strange things.

And some very funny things too. Shepard's uncannily accurate ear for banal dialogue lies somewhere between reportage and poetry, and makes a scene we've watched in countless other plays seem both fresh and mysterious.

Sherry Wells has directed (as part of her Master's Degree) with a sometimes too-solemn hand. The first act is much too slow, and she has problems in staging it effectively, letting some of her actors stalk about with lots of mannered gestures.

Nevertheless the play's force comes through, especially through Davidson's remarkably authentic performance, one of the solidest Edmonton has seen on any stage this season. Royce is splendid off-stage, but artificial when visible.

Tom Menczel as the oldest son has some memorable moments too, especially a long scene husking corn with Davidson.

Jasper von Meerheimb's sprawling, run-down farmhouse setting, which has the eerie familiarity of a childhood memory recalled in nightmare, is superbly right and makes its dramatic points throughout the play.

Buried Child plays through May 7.

—Photo by Doug Edwards

Bill Davidson and Tom Menczel play a memorable scene in Sam Shepard's *Buried*.

THE EDMONTON JOURNAL, Tuesday, May 3, 1983

Director hypnotized by script's 'gothic strivings'

Buried Child by Sam Shepard
Studio Theatre through May 5

By Keith Ashwell
Journal Staff Writer

Don't go to sleep and you'll be scared and shocked half to death!

The trouble with this play is as much in the labored, tortuous writing of Shepard as it is in the work of director Sherry Wells, who has staged this production towards the achievement of a drama MFA.

She seems to have been so hypnotized by the gothic strivings of the script that she hasn't had the time to produce a realistic between-the-lines flow of acting.

A typical example is in presence of Kathy Newby, as Shelly the girlfriend of young Vince (Robert Wisden), whose immediate prettiness and self-assurance becomes a hard-bitten beauty drawing attention to lots of organization but precious little inner animation.

Shelly and Vince "wander" on to a farm where Vince's grandparents, father and uncle are hiding, obviously, a terrible evil. What memories, or images maybe, dig up is an unwanted child and a deep and soul-rotting guilt.

One should shudder as the revelations burst forth from the neglected soil of an Illinois farm. Alas, it isn't the flesh that creeps, it's one's attention span.

It is Bill Davidson, as the dirty, disease-ridden grandad Dodge, snarling and snivelling on a battered couch, the remains of his once-proud estate, who gives the performances some touch of class. For Davidson reaches well beyond a reasonable age gap to "find" this pathetic old swine.

The others grasp bravely at the elusive guts of their roles, or languish embarrassingly on the edge of the pedantic, melodramatic action.

Like Wells, the designer, Jasper von Meerheimb, is also out to impress his tutors. He has built an interesting Norman Rockwell setting, which doesn't exactly stand up to practical judgments.

He, like Wells, has taken the safe route of trying to convince us with visual production values, rather than helping to drive a sharp stake into the murky middle of this dream-disturbing play.

Edmonton Journal Review

BIBLIOGRAPHY

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Guidol, Jose. El Greco, 1541 - 1614. London: Secker and Warburg, 1971.

Plowden, David. Floor of the Sky, The Great Plains. San Francisco: Sierra Club, 1972.

Stryker, Roy Emerson and Wood, Nancy. In This Proud Land. Boston: New York Graphic Society, 1973.

Tessler, Ronnie. Crackin' Out. Edmonton: NeWest Press, 1975.

Wyeth, Jamie. Jamie Wyeth. Boston: Houghton Mifflin Co, 1980.

FACULTY OF GRADUATE STUDIES AND RESEARCH

Notice of ORAL EXAMINATION

Please check one:

☒ Master's Final Examination — Date: March 30, 1983

☐ Ph.D. Candidacy Examination

☐ Ph.D. Final Examination

Name of Candidate	Jasper Von Meerhiemb
Department	Drama/Design Division
I.D. Number	953151
Present Address	297 Primrose Gardens Edmonton, Alberta T5K 1A2
Degree and Field of Study	M.F.A., Design for the Theatre
Date and Time of Examination	Thursday, May 5, 1983; 10:30 a.m.
Place of Examination	T.B.A.

Examining Committee

Name	Department
Professor John Freeman	Art & Design
Professor Gloria Perks	Drama
Dr. J.H. McTeague	Drama

Final Thesis Title (if final examination)

Set, Lighting and Costume Design for 'BURIED CHILD'

by Sam Shepard.

Brian Crinnah

Supervisor ~~or Chairman~~ of Examining Committee

To be completed for Ph.D. Final Examination only

This will certify that the members of the Ph.D. Supervisory Committee have declared **in writing** to the supervisor that the thesis is of adequate substance to proceed to the final oral examination.

Signature of Supervisor

Department Chairman/Dean/Director

VITA

Jasper von Meerheimb

born 5 October 1956 Newmarket Ontario Canada
6'4" 195 cm
180 lbs
drk blond hair blue eyes
languages english german conversational french

EDUCATION

Master of Fine Arts, Theatre Design specialization University of Alberta Edmonton sept 1981 - may 1983 Graduate with distinction
Qualifying Master of Fine Arts, Theatre Design specialization, University of Alberta Edmonton sept 1980 - april 1981
Bachelor of Arts, Art and Design major University of Alberta Edmonton sept 1975 - april 1977 sept 1979 - aug 1980
Photography Banff Centre School of Fine Arts Banff Alberta summer 1977
Senior Matriculation Victoria Composite High School Edmonton sept 1971 - june 1974 Honors standing

EMPLOYMENT

-design and production related:

Topographical Technician and Scale Model Builder, Klaus Hoffman Assoc. Edmonton (jan 75 - july 75)
Assistant Art Director, Elan Image Magazine (fashion trade) Montreal (sept 77 - may 78)
Promotion Co-ordinator, 1234 Discotheque Montreal (aug 78 - aug 79)
Production Assistant, Ulla Moreland Prod. Montreal (dec 78)
Creative Assistant, Gilles Gagne fashion show CBC television Montreal (jan 79)
Contributing Photographer, NOUS magazine Montreal (feb 79 - may 79)
Freelance Artist, make-up, co-ordination, photography DESIGN CREATIF FUII Montreal (1978 79)
Assistant Choreographer, Dance Canada Conference Banff (june 81)

PRODUCTIONS DESIGNED

1982 - 83

Mathematics set lights Fringe Theatre Edmonton
directed by Michael Charrois

Buried Child thesis set costumes lights Studio Theatre Edmonton
directed by Sherry Wells

Twelfth Night costumes Studio Theatre Edmonton 25th Anniversary
directed by James de Felice

Serjeant Musgrave's Dance set costumes Media Edmonton
directed by Ben Henderson

1981 - 82

St. Joanne set costumes Media Edmonton
directed by Greg Rogers

Macbeth costumes Studio Theatre Edmonton
directed by Michael Murdoch

Dinosaur set Media Edmonton
directed by Brian Deedrick

Saturday Night Special lights Media Edmonton
directed by Kevin Burns

The Relapse costumes Thrust Edmonton
directed by James McTeague

1980 - 81

Knuckle set Studio Theatre Edmonton
directed by Len Hosios

Three Penny Opera lights Studio Theatre Edmonton
directed by John Terfloth

La Boheme costumes Edmonton Opera Association Edmonton
directed by George Cotton

1979 - 80

Les Belles Soeurs lights Walterdale Theatre Edmonton
directed by Stephen Heatley

1977

And... The Third Day costumes Alberta Contemporary Dance Theatre
Edmonton
choreographed by Ernst Eder

PH #54